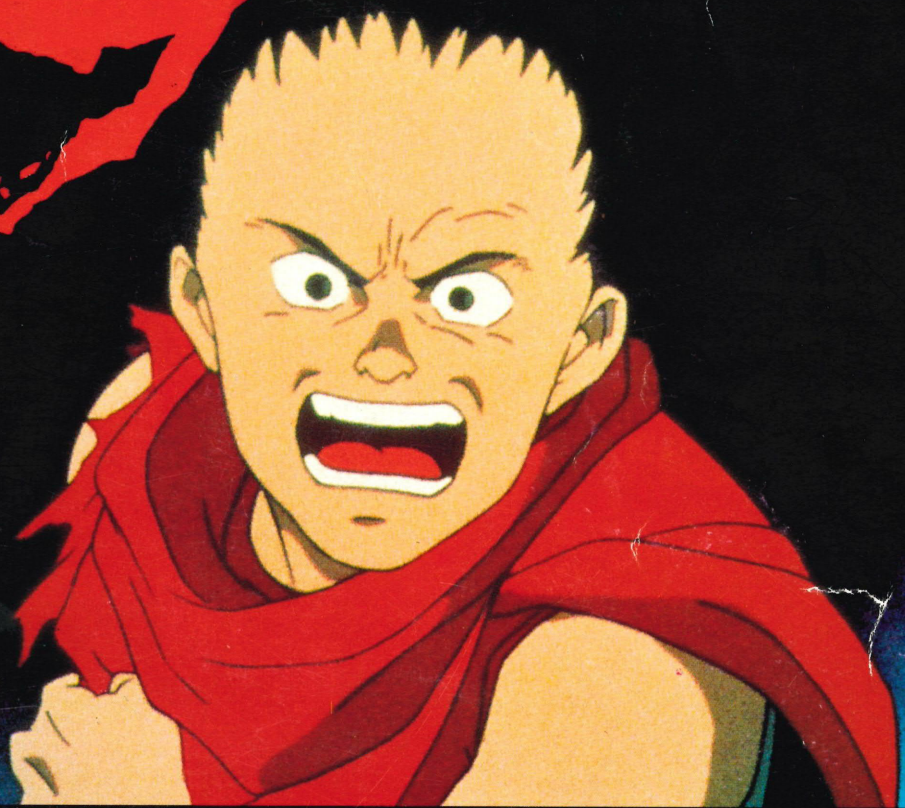


NINTENDO GAME ZONE

100% Unofficial

akira

- How the Manga messiah made it onto the SNES and Game Boy
- Exclusive story and first shots inside



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(but really
quite unpleasant)

Robocop

vs Terminator poster

Zelda IV
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solution
the GB

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Super Putty
Total Carnage

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Lamborghini
Crash Dummies
Dr Franken
Robocop vs
Terminator

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First interview with

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UK chief

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super nintendo

nes/famicom

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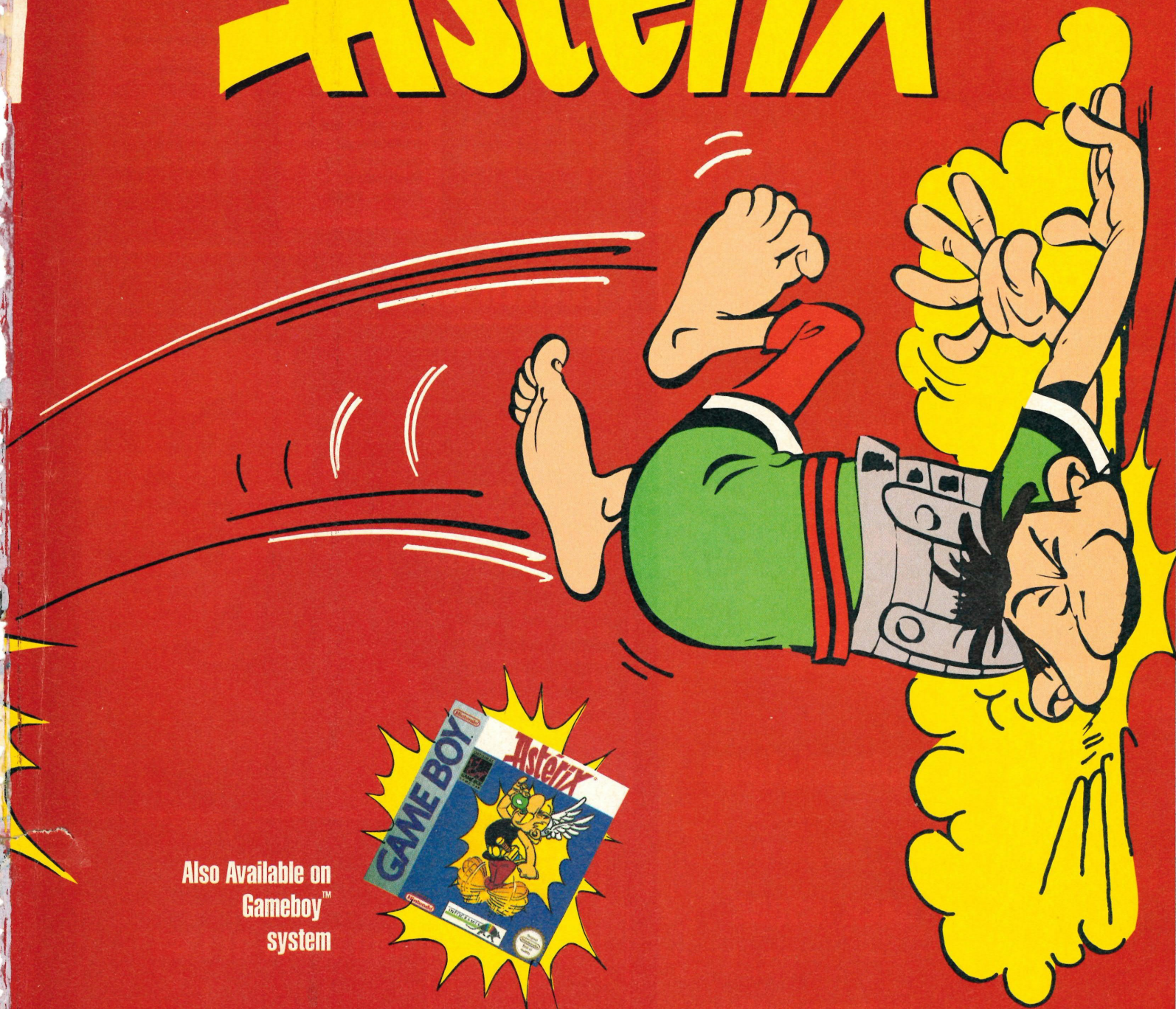
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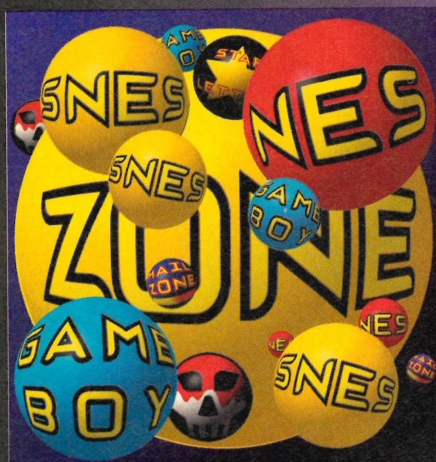
★ "Asterix is so challenging that it'll take years to complete...
it's heaven for any Asterix fan..." 92%
Super Action

★ "this one could be a real midnight oil-burner"
C & VG

★ "keeps you hooked... A great debut for the little Gaul... A well made platformer..."
SNES Force

★ "Nice-looking sprites... plenty of levels... and a real flavour of the comic books..."
Gamesmaster Magazine

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contents

Game Zone
Issue 14
December 1993
It's the thought
that counts

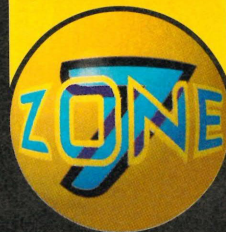


It's growing out of control!

The tipster section covers more games than you'll buy in a lifetime all backed up by Nintendo's Hotline. Wild!

We see things a little differently here Game Zone.

If you want to know how things really happen in the world of video games read this almost credible section.



regulars

news

The inside word on what the word inside really is Nintendowise.

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- Bruce Lee gets a licence p 6
- Superman is dead p 7
- Latest Gulf war game p 8
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- An RPG with a brain p 12
- Clayfighter the latest p 14
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- All the SFII news there is p 16

the cartridge family

p 26

Who would live in a house like this? Well we would and what a wonderful house it is too. In fact what a wonderfully loving and caring Cartridge Family we are too. Pop in for a coffee whay not?

pg tips

p 71

Top tipper from the toe-tapping tipster Taniel Temberton. Well fair enough, his name is really Daniel Pemberton but he does exhibit some top tipping tendencies for Mario Is Missing, Humans, Street Fighter II Turbo, Super Strike, James Bond Jnr, Spy Vs Spy, Sim Earth, Garfield, Yoshi's Cookie, Blaster Master, Mortal Kombat, Kid Dracula, Super Mario Land 2, WWF Royal Rumble, Swords And Serpents, Super Smash TV, F-Zero, Lemmings, Hunchback and Alfred Chicken. Phewww!

nintendo hotline

p 26

We talked to the chaps who are just

a phone call away and waiting to help you. They deliver some bostin' tips as well.

zone 7

p 76

The official history of computer games (according to *Game Zone*).

geez

p 80

Get all your views out and give them a good airing on our very own (not tested on animals) soap box.

soled out

p 82

Played your favourite game to death? Get rid of it here for free.

subscriptions

p 83

Why trudge through the sleet and the snow for your copy of *Game Zone*? That's what they pay the postie for.

back issues

p 83

Discover the seedy secret past of *Game Zone* at a reasonable price.

in the pipeline

More games are creeping onto the scene but we're on the case.

- Indiana Jones p 86
- Jimmy Connors Tennis p 88
- Spider-Man and the X-Men p 91
- Aladdin p 92
- F-1 Pole Position p 94
- Humans p 96

end zone

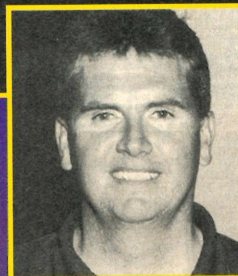
p 98

The next month page, plus your chance to vote for your game of the year, and your game of the century.

features

AKIRA

This is the most important manga creation ever and now it's coming to a console near you. We tell you everything there is to know and we tell you first.



The truth at last

The man on the left is Mike Hayes. He's Mr Nintendo (UK version). We grilled him about Ninty's plans for Christmas and beyond.

Nintendo®

reviews

28 **SNES** **Aero The Acrobat**



He might look like a mouse with wings but he's a bat. Aero the Acrobat, for all you pedants out there.

31 **GAME BOY** **Total Carnage**

32 **GAME BOY** **Lamborghini Challenge**

34 **GAME BOY** **Zool**

36 **SNES** **Mr Nutz**



Mr Nutz is all about a large squirrel with a big cuddly wuddly tail. Do they hunt squirrels yet?

39 **GAME BOY** **Tesseract**

40 **SNES** **Crash Dummies**

Plok was kindly supplied by Games HQ (0702 603800).



It's there. Well it's almost there. It's soccer. Well it's nearly soccer - it's Virtual Soccer and it's on the SNES.

42 **SNES** **Lamborghini Challenge**

44 **SNES** **Captain America**



A brand new bounce around platform game concerning the loss of limbs. Crash Dummies, they're mad really.

47 **SNES** **WWF 3**

48 **SNES** **Dr Franken**

50 **SNES** **Total Carnage**



With pecs like these you look like the right man to stop an evil tyrant and you can, in Total Carnage.

52 **GAME BOY** **Fidgetts**

54 **SNES** **Plok**

56 **SNES** **Time Slip**

58 **SNES** **Might & Magic II**

60 **SNES** **Equinox**

62 **SNES** **Virtual Soccer**

64 **SNES** **Super Putty**

NINTENDO GAME ZONE

Doing the mag types:

Trenton Webb (Editor), Nick Aspell (Art Editor), Simon Kirrane (Deputy Editor), Jonathan Nash and Andy Butcher (Staff Writers), Stuart Baynes (Photography), Mike Roberts (Illustration) Adam Peters, Daniel Pemberton, Dave Golder, Simon Forrester, Duncan MacDonald, Patrick McCarthy, Rik Haynes, Rupert Sliwa and Zy Nicholson (Contributors).

Producing the mag types

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"You start the row"

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snes to nes converter on hold

A brilliant new converter that allows you to play NES game on the Super Nintendo has been unveiled by Game Genie creators Hornby Hobbies. But the entire project has been thrown into jeopardy by the dollars plunging exchange rate.

The Superdeck, just one of Hornby's R&D ventures for the SNES, allows you to just plug either 8-bit or 16-bit carts into your Super Nintendo and play; flicking between systems with a switch. After experimenting with four different systems, a PCB was developed that's small enough to fit into a 'plug in and leave' base. Working and looking like a US to British cart converter, it can even use Hornby's Game Genie cheat cart. The Superdeck will be aimed equally at SNES owners seeking to make the most of new lower priced

NES titles and at 8-bit owners who want to upgrade their system.

Hornby have determined that the optimum price is £35, but the dollar's fall means that the current 'effective' price would be nearer to £45.

Their choice of price point does seem a little ambitious – as it is effectively an entirely new games system and gives access to the vast library of NES classics – when a single game can cost £60, but Hornby are sticking by their guns. Other similar systems are also in development, but these are from smaller companies who lack Hornby's clout and connections in the toy trade, and so may never reach mainstream retailers.

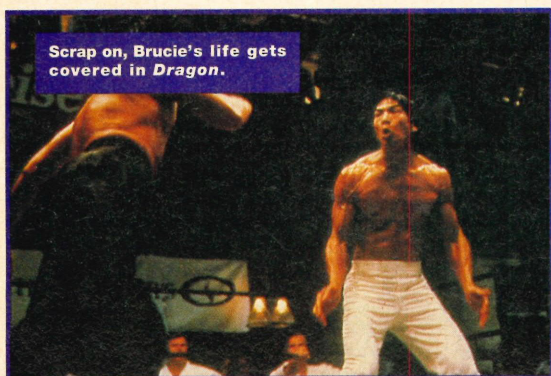
The technology is now proven. A NES to SNES conversions can be done. Let's just hope we get the chance to find out for ourselves – like soon.



Hornby's Superdeck, they want keep the price down, there's nice.

BIG boss

"Boards don't hit back" Bruce Lee once quipped, and do you know what? He was right. As completely irrelevant intros to news stories go, that has to be one of the lamest, but it does



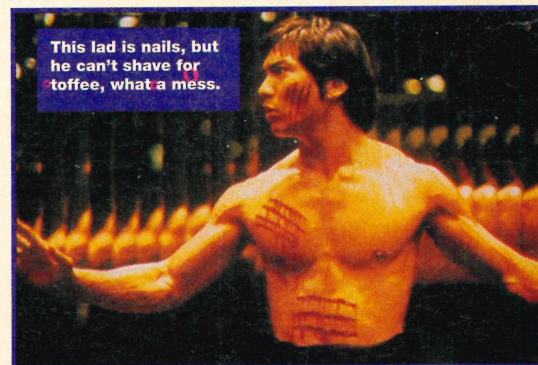
Scrap on, Bruce's life gets covered in *Dragon*.

serve the purpose of introducing the fact that the greatest martial arts movie star ever is finally going to have a (decent) game designed about him.

Using the chop-socky movie *Dragon* as a springboard Virgin have begun work to bring the scrawny (albeit incredibly hard) one to life on the SNES. Will it be just another *Street Fighter II* basher though? Well Virgin are bringing their big coding guns to bear on the game, in an effort to ensure that it lives up the great (albeit incredibly dead) mans name.

It boasts all the usual stuff, masses of parallax, hordes of sprites, 30 Mbits of data, more animation frames than you can punch and artificial intelligence.

It's the coders who are the key to any game and Virg' have amassed a major squad for *Dragon*. Ronald Piekert-Weeserik (*Silkworm*, *SWIV* and *Super SWIV*) is in charge of coding,



This lad is nails, but he can't shave for toffee, what a mess.

John Palmer (*Addams Family II*) is doing the anims, Kevin Oxland (*Hook*) is getting the backgrounds in order while Alistair Brinble (*Alien Breed* and *Assasin*) is taking care of transferring all Bruce's best chicken noises and whoops to the SNES. So they've played this programming game before then?

Dragon is now showing across the country (to mixed reviews) and the game will available early in 1994.



criminal chaser super HQ



The busy designers at Japan's top secret software labs have put their classic racer through the car wash, smeared lashings of Turtle

Wax™ on the bonnet and are hoping it will pass the MOT.

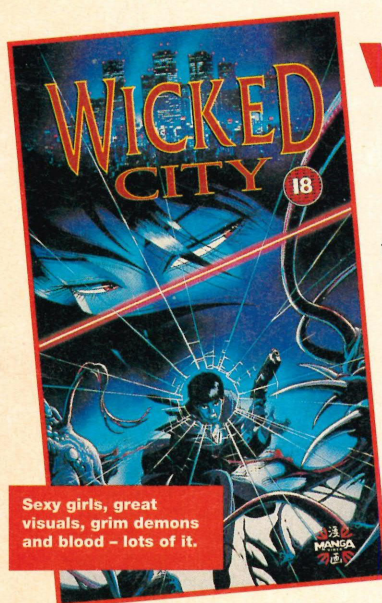
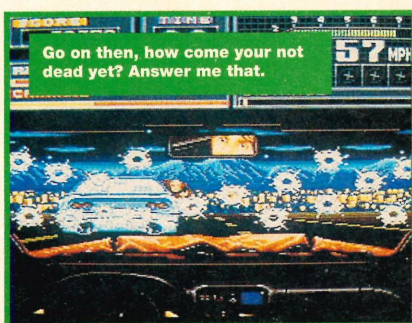
Chase HQ, one of the few decent road romps produced on the Amstrad CPC home computer (*Very true, if pointless.*

Ed.), is a high speed cop car chase with

fast cars, fierce criminals and a feast of crashes. Inspired by TV shows like *Starsky and Hutch* and *Knight Rider*, *Criminal Chaser Super HQ* is the same old *Chase HQ* idea with extra fog lights and go faster stripes. Unlike before, you get a view from inside the pursuit vehicle. Watch out for bullets holes messing up your windscreen (*And sucking chest wounds ruining the upholstery.* *Ed.*)

Super Chaser (DX), third in the explosive chase series, is currently parked inside Japanese amusement locations. It has 28 inch monitor with panoramic wide vision, four channel sound, moving seat and a real steering wheel. Dunno what DX stands for though.

Another Taito fave, the superhuman boxer *Sonic Blastman*, is set to make a comeback in Spring 1994.



wicked city

Although quite reserved for a Manga film title, *Wicked City* does have a certain ring to it. All it needs is *School Hyper Babes 3019 Girls* as a suffix and it'd be laughing.

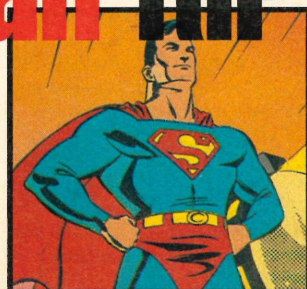
Anyway, even with it's rather innocent title, this horror-schlockarama-spatterfest has all the severed limbs, smashed bits of people and daft plots growing Nippophiles fans could ask for. It's out at the end of October, is Cert 18 and costs £10.99. The *Heroic Legend Of Arslan Pt II*, also goes on sale then too, but doesn't have a daft or macabre title.

Sexy girls, great visuals, grim demons and blood - lots of it.

superman RIP

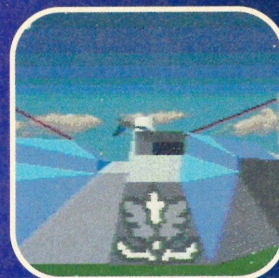
DC's star-saving comic series *The Death Of Superman* is to be turned into a game. Publishers Sunsoft have signed the rights to produce a cart that recreates the Man Of Steel's demise.

They've also snapped up a licence for the *Justice League Of America* characters though that may well be import only.



Uh no! It's the revenge of Mr Pants, or something.

SNES chart



- 1 Mario All Stars Nintendo
- 2 Mortal Kombat Acclaim
- 3 Street Fighter II Turbo Capcom
- 4 Striker Elite
- 5 Super Mario Kart Nintendo
- 6 Super Star Wars JVC
- 7 Starwing Nintendo
- 8 Super Kick Off Imagineer
- 8 Alien 3 LJN
- 10 PGA Tour Golf Electronic Arts

11 Super Mario Paint Nintendo

12 Batman Returns Konami

13 Krusty's Super Fun House Acclaim

14 Desert Strike Electronic Arts

15 Sim City Nintendo

16 NHLPA Hockey Electronic Arts

17 Tiny Toons Konami

18 Zelda 3 - Link to the Past Nintendo

19 WWF Royal Rumble Acclaim

20 Super Ghouls and Ghosts Nintendo

Chart compiled by
Gallup © ELSPA 1993



desert fighter



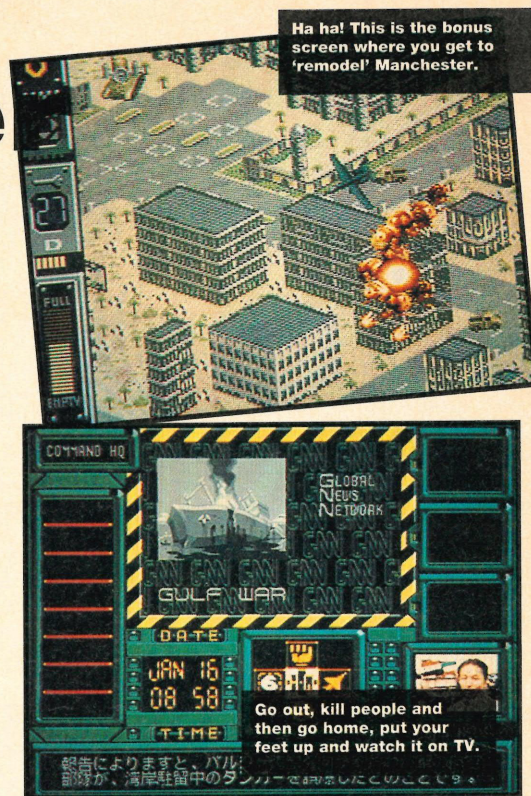
Even Jumbo Johnson, the proud owner of all those wonderful radio-controlled models of soldiers, tanks and planes in the *Beano*, would be envious of the smart weapons on display in *Desert Fighter*.

The actual conflict in Kuwait was called a video game and we can relive the stormin' exploits of General Norman Schwarzkopf and his Pentagon pals. This is your chance to bomb SCUD launchers, shoot down enemy jets, watch re-runs of the day's action on the news and paint shark teeth on the side of your A-10 Thunderbolt.

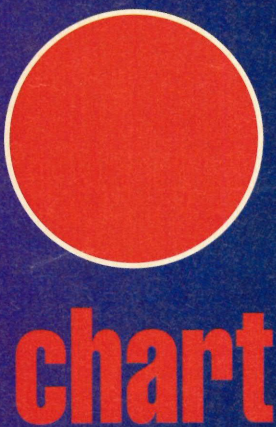
Taking the lead pilots slot you get to wing around the desert in both a Warthog A-10 and the much sleeker but not as hard F-15 Strike Eagle. With these you've got to lock onto launchers, radar installations, airbases, roads and heavily built up urban areas. So be careful or you'll have to start inventing pseudo-nonsense phrases like friendly fire and collateral damage.

Over the past two years we've had to suffer so many different games that hid from the fact that they were based on The Gulf War that it's almost a relief to see a game that is so open about its inspiration.

The only question now is, what will you do with all your soldiers once you've won (let's face facts with these odds this is always going to be



an easy one to win). Roll on *Desert Fighter II: The Fight For Somalia*. Hopefully Mr Clinton won't be supplying too much inspiration for a third in the series.



1 Torenco's Great Adventure
Chun Soft/Super Famicom

2 Winning Post
Koei/Super Famicom

3 Mario & Wario
Nintendo/Super Famicom

4 Augusta Masters 2
T&E Soft/Super Famicom

5 Super Mario Collection
Nintendo/Super Famicom

6 Final Fantasy USA - Mystic Quest
Square Soft/Super Famicom

7 Tetris Flash
Nintendo/Super Famicom

8 Legend Of The Holy Sword 2
Square Soft/Super Famicom

8 Super Bomber Man
Hudson Soft/Super Famicom

10 Sailor Moon
Angel/Super Famicom



jap chart chat

Torenco's Great Adventure is just a fat shopkeeper looking for blobs of slime and the ultimate treasure. Punters can have a flutter on the ponies courtesy of *Winning Post* while *Mario & Wario* try their luck as Lemmings.

The Augusta National Golf Club in the USA has officially endorsed T&E Soft's offering (Which is probably just as well. Ed.) and *Super Mario Collection* is simply the Japanese title for *Mario All-Stars*.

A couple of years ago, Square Soft exported *Final Fantasy* to the

Yanks and now is importing it back with considerable flair. Meantime Nintendo is releasing the English version of *Holy Sword 2* in the very near future. *Tetris Flash* and *Super Bomber Man* are bigger brighter and bolder than their previous excursions. Finally the foxy females continue to slog it out during *Sailor Moon*.

Legend Of Zelda (Nintendo) and *Crayon Shinchan* (Bandai) remain the most popular choices for the Japanese Game Boy owners this month.

Remember now: the Japanese titles, publishers and release date may be subject to change in the UK. Oh and NES and Super NES are known as the Famicom and Super Famicom in Japan.

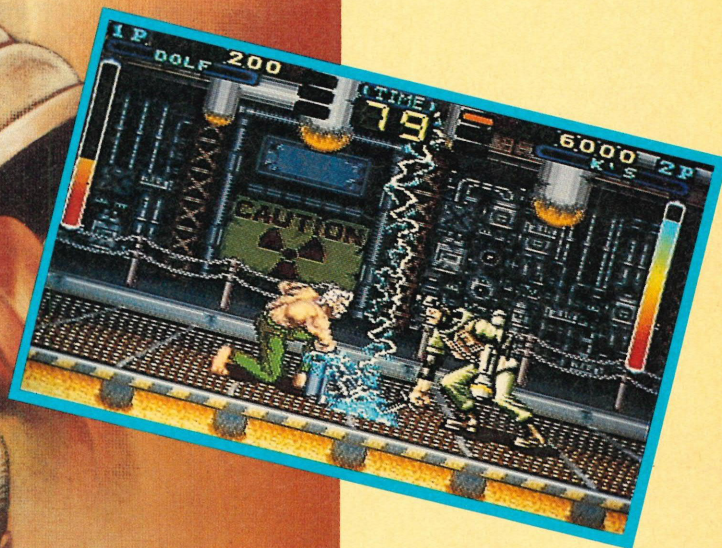
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Well fancy that, Tommy Cooper's alive and well.

using the force

The Japanese are mad about *Star Wars*, *Indiana Jones* and the other productions of motion picture genius George Lucas. So mad in fact, that they staged an extraordinary event in Tokyo last month to celebrate his work. George Lucas Super Live Adventure featured the most popular – even *Willow* and *American Graffiti* got a look in, but we're not so sure about *THX 1138* and nobody even whispered about *Howard The Duck*.

Audiences were enthralled and entertained by a full size replica of Han Solo's Millennium Falcon zooming around the stage, Jabba and his dancers doing their thang, Dorthy Boy having a ruck with a Jedi and Indy rescuing a damsel in distress. Coconuts in Japan under license from UBI Soft, is unveiling a new Indy Jones jaunt on the Famicom and GB at the start of December (See *In The Pipeline* on p. 86). If you can't wait, Williams Bally Midway have just released a new pinball table starring the World's greatest archeologist.



Gratuitous pinball shot, sorry about that.

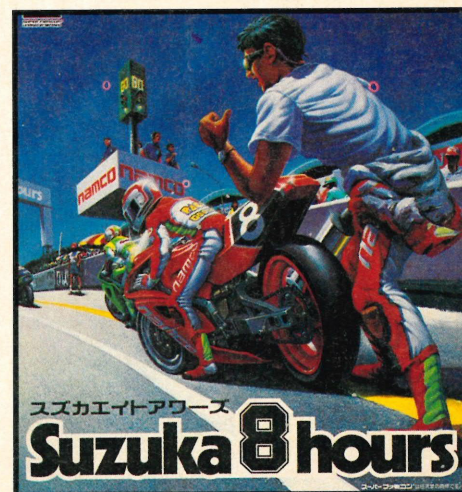


dom and dan double up

TV hyper-celeb' Dominik Diamond and the 'Joystick Warrior' Danny Curley have teamed up to create for the televisual event of the millenia – well almost. In fact the ex-*GamesMaster* front-man and international games champ have made a new vid' to show you how to: "beat your mates, improve your strategic skills and refine your joystick technique".

Power Play's not a cheat vid' as such, focusing instead on ways of improving your gaming performance. With tips on everything of sussing out the best place to stand in beat-'em-ups through to how to hold your pad, it does have some useful advice. The usefulness obviously depends on how crap you are, and if you're willing to admit it to that really sweet Saturday girl down at your local WH Smiths. And for £10.99, you could always just try paying a little more attention or using the grey thing.

The amazing Mr Curley and a friend... yesterday.



suzuka 8 hours

If *F-Zero* doesn't do it for you, then Namco has kindly come to the rescue with a motorcycling extravaganza to tempt bikers back on the race track. Based around Namco's coin op' hit, *Suzuka 8 Hours* is full of twists, turns, tight

I'd think twice about hitching around there if I were you mate.

corners and rather dashing all-in-one overalls in all varieties, sizes and colours. And there's no hint of a Harley Davidson anywhere. Published by: Namco
Cart size: 8 Megs
Price: ¥8800 (£55)
Out: Now

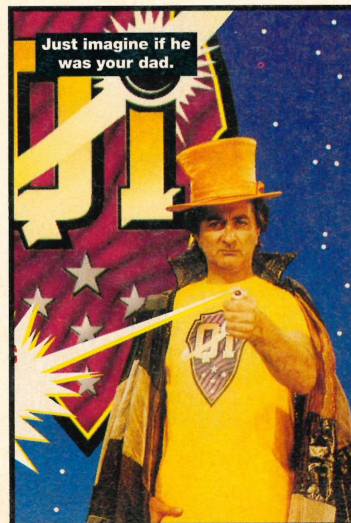


Amazing! A steering wheel.

curious joystick of the month no.

"The amazing *Freewheel* looks like a normal steering wheel, but does a heck of a lot more!" That's the tag-line for the new joypad type thing from Spectra Video. It's weally wonderful they claim – how we laughed!

Called the *FreeWheel* it's allows to steer as you would with a real wheel (like erm, left and right) but also allows you to control acceleration and braking by tipping it backward and forward. Cunning huh? If it's the accessory your life has been incomplete without then it goes on sale in December for £34.99 (☎ 081 902211 for further details).



get a life pal

Sad Costumes Inc make a comeback with *Qi - The Quest*. Tony Robinson (of *Blackadder* and *Maid Marion* fame) is hosting a vid...

Look. I can't do this any more. We received this press release from K-Tel telling us that were making a puzzle video called *Qi - The Quest*. The first few people to solve them all will win prizes and the video costs £10.99. If it's sounds exciting then buy it. Just don't expect me to go around being witty, and hyping it up just because a guy who used to be funny is dressed in a lamé suit.

Nope. No way. Go on, make your own purchasing decision for a change. Do you realise the pressure it puts us under?

Roy Scheider, he looks like he's wearing a mask.



SeaQuest DSV signed up

Cave dwellers, luddites and BBC2 viewers will be unaware of the rather spectacular new ITV seafaring Sci-fi epic *Seaquest*. Oh and it's got Roy Schneider in it. And it cost \$1.5m per episode. Oh and someone called Spielberg is producing it.

What the heck is this little announcement doing in the news of pages of such a fine upstanding console magazine then, rather than taking its rightful place in *TV Quick*? Well, it may have a little to do with the fact that there's a SNES game already under development, and should be with us in mid-1994.

This is a potentially huge licence to THQ, a company who've recently acquired a whole batch of major titles this year. (Turn to p.18 for the full *Akira* story).



Scorpion

mortal kombat: the movie

The in-joke of *Mortal Kombat*, where Johnny Cage wins the tournament and then goes on to film *Mortal Kombat: The Movie* and many successful sequels could actually come true.

Midway Manufacturing Company, developer of the original arcade machine, is seeking deals for a feature film, television series and merchandising line. The parent company Midway also owns and

operates hotels and casinos in Puerto Rico. (We thought you may interested in this small piece of background information. Ed.) At this early stage nobody yet knows if the original actors will transfer their roles onto the big screen. *Mortal Kombat* seems to be following closely in the footsteps of rival beat-'em up *Street Fighter II*. Capcom already has an *SFII* movie in production as well as a range of other tempting goodies - from Chun Li chocolates to Blanka boxer shorts. Will

Mortal Kombat: Championship Edition or *Mortal Kombat Turbo* soon appear in our arcades too?

Many people were willing to go on the records and comment on this ambitious multi-media project to broaden the appeal of *Mortal Kombat* and makes lots of money...

Roger Sharpe of Midway said: "We've created unique characters through this game that have reached extraordinary levels of popularity."

Larry Kananoff said: "These characters are fantastic and will translate wonderfully to film and television. I'm thrilled to be involved on such a terrific project."

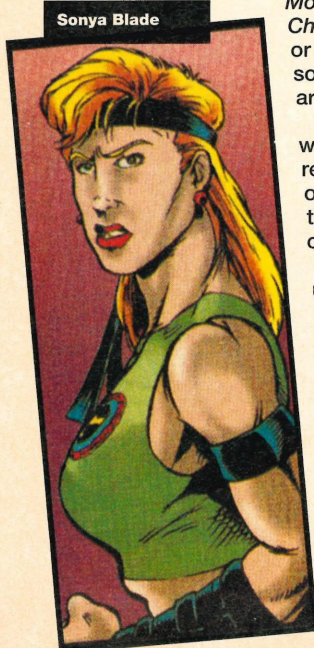
Mr Sharpe added that, "Merchandising will certainly play a vital part in broadening the success of *Mortal Kombat*."

Danny Simon of The Licensing Group said: "We look forward to expanding *Mortal Kombat* to products beyond the game itself."

The owner of GZ's local chippie said: "You want salt and vinegar on that mate?"



Roy Scheider

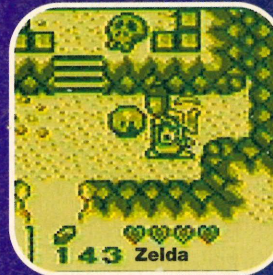


Sonya Blade

GAME BOY chart



Mortal Kombat



143 Zelda

- 1 Mortal Kombat Acclaim
- 2 Super Mario Land Nintendo
- 3 Zelda - Link's Awakening Nintendo
- 4 Super Mario Land 2 Nintendo
- 5 Lemmings Ocean
- 6 F15 Strike Eagle Mircoprose
- 7 Golf Nintendo
- 8 Bart Vs The Juggernauts Acclaim
- 8 Mickey Mouse Nintendo
- 10 Super Kick Off Imagineer

11 Bugs Bunny Crazy Cast Nintendo

12 Asterix Infogrames

13 The Flintstones Taito

14 Alfred Chicken Mindscape

15 Pitfighter THQ

16 Terminator 2 - Arcade Game LJN

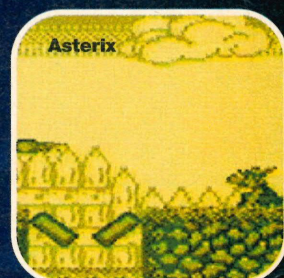
17 Race Drivin' LJN

18 Spiderman 2 LJN

19 McDonaldland Ocean

20 Bill & Ted's Excellent Adventure

Chart compiled by Gallup © ELSPA 1993



Asterix



Bart

Hits



This is *Astro Go Go*, it's really quite stunning. Honestly.

dolucky no kusawakyu

How marvellous! The Japanese have been subjected to this spoof baseball game with a fat kitty who appreciates Love & Peace, Coca-Cola and expensive Rolex watches. Pitchers on the opposing team range from a samurai chicken and elephant called MOC to a blue teddy bear and white puppy from

Rotterdam. Not exactly what you'd call standard fare, but it's a baseball game – it has to be different somehow.
Published by: Imagineer-Zoom
Cart size: 16 megs
Price: ¥9800 (£61)
Out: 29 October

astro go! go!

The Japanese have always had a knack with titles. Take this charming variation on the *F-Zero* theme for example. Lots of fun, frivolity and frisbees. Yet again the cute route's been chosen, so the racers include a cuddly scorpion, a demented dolphin and a pink thing that wibbles, while the tracks are covered in hearts. Ahhh, how sweet, diddums etc, (repeat to fade). But what a title!
Published by: Meldac
Cart size: 10 megs
Price: ¥9800 (£61)
Out: December

mighty atom

Astroboy in the USA, the Japanese incarnation *Mighty Atom* was created in the early days of Manga and anime in the 1950's and

1960's. He's essentially RoboPinocchio, a mechanical brat with human friends and rocket boosters in his feet. Guess where artist Osamu Tezuka put the machine gun? Yep he should have been Belgian.

Published by: Zamuse
Cart size: 10 megs
Price: ¥9000 (£56)
Out: January '94

super puyo puyo

Fancy *Tetris* with adorable blobs of coloured slime instead of boring old bricks? The Japanese simply can't get enough of this off-beat puzzler. Well maybe they can actually, but it doesn't look like they've got much choice in the matter as the avalanche of fally, shapely things keeps on coming.
Published by: Banpresto
Cart size: 8 megs
Price: ¥8200 (£51)
Out: December

ultima 2

This isn't much of an adventure when compared to the *Legend of Zelda*. Still, it's based on one of the most successful series of

games ever released on computer, so it has to have something going for it. Expect as much bigness as you can and lots of over-head people wandering shots. It's just been released over in Japan, and we should expect to see Lord British's monochrome romp over here very shortly. And we just can't wait for it, our yearning is like bright burning fire. No, really.
Published by: Pony Canyon
Cart size: 2 megs + battery backup
Price: ¥4900 (£31)
Out: 19 November



Super Puyo Puyo, what's that then?



chart

Chart compiled by Gallup © ELSPA 1993

1 Swords And Serpents
Nintendo

2 Solar Jetman
Nintendo

3 Little Nemo
Nintendo

4 Dr Mario
Nintendo

5 Bugs Bunny B'Day Blowout
Nintendo

6 Street Gangs
Infogrames

7 Days Of Thunder
Mindscape

8 New Ghostbusters 2
Nintendo

8 Blue Shadow
Nintendo

10 Rainbow Islands
Ocean



the journey home

"There's nothing new here" admit Renovation, but then they feel that if a formula ain't broke then why try and fix it? Well, it worked OK for *Mario*. Anyway, *The Journey Home* is an RPG/Adventure over six largish levels that's due for release on import sometime in early 1994.

One novel break from the explore/fight/goblin/bewitched turnip exorcising/etc formula is a system that Renovation call ALCS (Automatic Level Changing System). ALCS tailors the game's difficulty level according to how

well you're performing – the swifter and more efficient your progress through the game, the more bad guys you meet. And yes – the system is ever so slightly open to abuse.

Oh yes, one other point of interest. According to the official press release, the graphics use "a top down view to let you see more action". That's a tad like saying "the animation slows down when there are lots of sprites on screen to let you see what's going on better", but still, we appreciate the thought.

cool spot 2

Cool Spot, the logo with the ego, who is just about to debut officially in the UK, is already tipped to star in a sequel. A huge hit in the States on both SNES and Mega Drive, the Seven Up star's second game is said to be an even stranger game than before – which is bad going as that features a three inch spot, wandering the world with the aid of a carefully planned route of miniature balloons.



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 • Programmed on a 2Mb cartridge (2 to 4 times the size of most Game Boy game cartridges!).
 • Huge playing area of 790 screens.
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Join Franky for more madcap adventures!
 • 20 huge levels including 4 bonus levels all on a massive 8 Mega bit cartridge.
 • Also coming soon for the Nintendo Entertainment System.
 • Out Now! - Dr Franken 2 for Nintendo Game Boy.
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 • One of the biggest role playing games ever created, programmed on an 8Mb cartridge and including battery back-up.
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Prepare yourself for the most mind-blowingly addictive puzzle game ever!
 • Full password re-entry system.
 • Bonus icons, traps and special features galore and the clock keeps ticking away.
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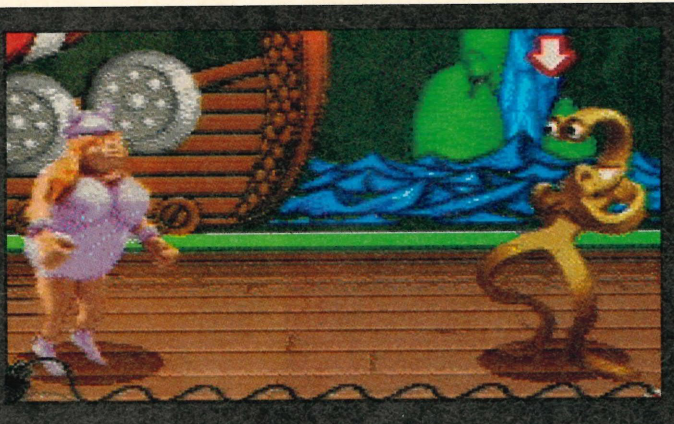
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From...

clay fighter - it's back!

And it's only just arrived! *Clay Fighter 2* is currently being designed at Interplay's Californian HQ and looks set to be bigger and better than the original. With eight new fighters (the only two original characters making it to the sequel are TaffyMan and the Snowman), a whole new set of moves and the promise of slicker, clearer animation, *ClayFighter 2* could turn out to be one of the slickest games of 1994 - one to watch out for.



the last battle



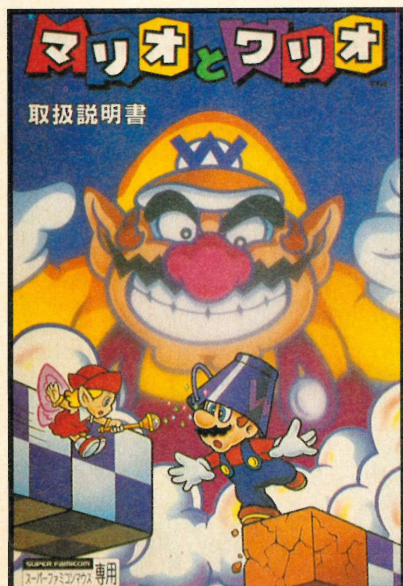
Teichiku gets the GZ award for best-looking action RPG from Japan since the last one we liked the look

of. Sadly, we currently don't have the space for this kind of special mention but *The Last Battle* would definitely receive such an accolade if we did. (I think we get the general idea. A chorus of readers.)

Published by: Teichiku
Cart size: 16 megs + battery backup
Price: ¥9800 (£61)
Out: December

cuddly things for sale

You've got your Big Van Vader, Shadow and Gizmo cuddly cuties but there's still something missing from your life, there's still a gaping void, an empty space that just yearns to be filled (*Erm calm down. Ed.*) Yes, you know you need a cuddly Mario - for some obscure reason. Hornby have just signed a deal to sell padded plumbers the length and breadth of the land. It'll cost £9.99. Life complete.



A dirty rotten stinker, do not approach.

the odd spot

Nintendo have signed the world's most insane licence. In a ground-breaking tie in with Japanese food giant Ajinomoto, they've developed a game based on mayonnaise. *Motoko's Wonder Kitchen* is to be used as part of a coupon collecting campaign that will dole out the 10,000 carts over five months.

Quite why you'd want to win the game seems a little unclear. The 'action' focuses on guiding Motoko around her 'Wonder Kitchen' collecting ingredients for salads, which can then be topped off with mayonnaise. You will, I'm sure, be sad to hear that *MWK* will never be available in the shops even in Japan. Damn, damn and even double damn.

more mouse games

If you thought that the mouse you bought for *Mario Paint* had begun to resemble a yellow citrus fruit think again. Not only is *Sound Factory* in production and *Mario and Wario* on sale on the import circuit, but now *Spell/Craft* is now ready to hit the America software stores. A straight up RPG you get to control the characters in a traditional computer manner, pointing and clicking away like a mad thing - and we all know how mad things click!

government to tax words

Rumours are gaining pace that the Government is to impose a Value Added Tax rating on all magazines at the forthcoming budget. Not surprisingly, the magazine community is hardly applauding this decision. Nor will you, the magazine readers.

The latest research suggests that the actual revenue this move will generate will be about £50m (which isn't all that much in Governmental terms). It will also cause the closure of lots of magazines (though not this one, we're glad to say) precipitate job losses, and lead to increased coverprices on most if not all magazines. If there's still time, we'd urge you to write to The

Right Hon Kenneth Clarke MP at the House of Commons, Westminster, London and complain at this misguided tax. If, however, things have moved on since then, we can do only two things. Firstly, we apologise for the impending price increase - it's completely out of our hands, unfortunately.

Secondly, we'd advise you to subscribe immediately (see p.83). That way, not only do you get your magazine delivered to your door, you also manage to avoid paying VAT, too!

nintendo profits fall (slightly)

The first decline in sales since 1977 and massively strong Yen will see Nintendo's year on year profits fall for the first time. It's hardly terminal, they still expect to rake in ¥121 billion (£760 million). In a bid to protect itself from such currency nightmares Nintendo is spreading its manufacturing base away from Japan, starting with the Game Boy production which is set to move to China next Spring. Interestingly (after all this *Money Programme* malarky) rumours indicate that

Project Reality (Nintendo's new 64 bit machine) is to be built in America. When the new console was announced last month some doubted it would ever see the light of day, but you wouldn't plan to build something that was just vapourware now would you?

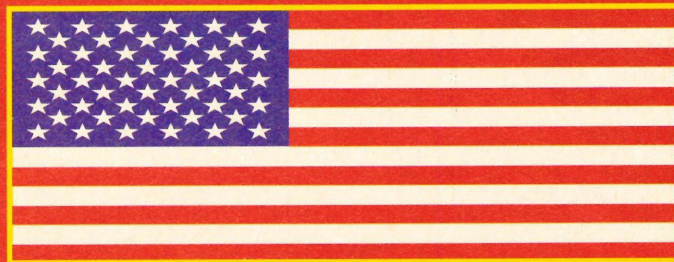
more cheap cart cheer?

Cheaper carts could be on their way thanks to further financial fluctuations. Nintendo have decided to change the currency in which it deals with Game Boy and SNES publishers. Now software houses can buy their carts in US dollars rather than Yen. If the 'price cut' was to be reflected directly in their retail price, it would drop the cost of a cart by £5 from £49.99 to £45.99. While many publishers acknowledge that software is too expensive, many complain of low profits and have yet to be convinced that a £5 price cut would give significantly greater sales. Well they only have to give it a shot.

'ands off frank he's mine

£75 000 worth of fake game carts have been seized in the most successful ever raid by FAST (Federation Against Software Theft). 1 200 counterfeit Nintendo and Sega games were found when FAST investigated a Feltham store in early October. The wrongdoer was fined £1600.

This action proves that pirate games are a growing problem on the UK software scene, robbing authors and publishers of millions of pounds. *Game Zone* isn't normally into grassing people up, but if you have any information regarding counterfeit carts, give FAST a bell on 0386 830642.



In their bid for global domination...

Future Publishing, the company behind *Game Zone*, have taken control of four American magazines: *Games Player*, *Computer Entertainment News*, *PC Entertainment* and *CD-ROM Today*.

Look I know that being sensible folk you don't really care who publishes what, but hey, my jobs on the line here. I've got publishers who scour every word...



to be that confusing...

It had to happen, Nintendo weren't going to sit around and let Sega make fools of themselves – they've decided to help out.

No doubt you'll have noticed lots of incomprehensible ads popping up with a revolving skull and a large flabby bloke who leers at the camera a lot. Well stand back for the king of comedy, the maestro of mayhem the Rik Mayall of erm...

Well you get the picture: Nintendo have hired Rik 'The Young Ones, The New Statesman,

Bottom, Drop Dead Fred' Mayall to star in their ads and sell more and more and more...

The ad features the mirth maker in a futuristic lab-type set up revealing the wonders of *Mario All Stars* and contains the immortal line, "See, he's completely tonto." It's a winner and what's more you can tell what's going on.

So is this it? Will Sega see the light and sack the hairdresser or will they continue with their wild, wacky and ultimately wearisome ads? Well whatever they do, rest assured we'll mock them.

Nintendo®

hey, teacher – leave those robots alone

In an attempt to wrestle your attention from whatever was going to steal it before you started reading this; here is a list:

1. *Dream Probe* is a brand new SNES platform, Japanese-robot hack-'em-up currently in development.
2. It's from Renovation.
3. It'll be available on import in January.
4. The heroes are school teachers.

Can you spot the odd one out? It doesn't take a brain the size of *Trenton's*, um, brain, to work it out. Evidently the plot's got something to do with a brilliant young science student developing a *Dream Probe* which (inevitably) went wrong and trapped her. You, as her teacher, are the only hope.

Standard platform hack-'em-up fare here to be expected. Watch this space for the latest on this as and when it rushes into the office, falls onto its knees and begs to get some coverage. We might give it a screenshot next month.



shoot some pool...

...with Data East's classic arcade pool game *Side Pocket*. It not only plays a great game of pool, but it has what many videogame experts regard as the best selection of soundtracks in the history of video games (well, of pool games. By Data East). Anyway, it's on the way to your SNES and should be in an importers near you before Christmas.



ah... what a relief

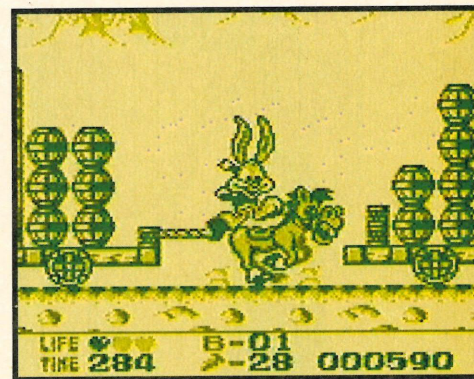
Three games are due out on the Game Boy and each one looks like a certified winner. The reason for such unforgivable hyped up rhetoric concerns both the titles and the publisher.

The games in question are *Batman*, *Tiny Toons* and *Turtles Tournament Fighter*. Each one of them has already gained critical acclaim on one format or another and they are all being released by Konami.

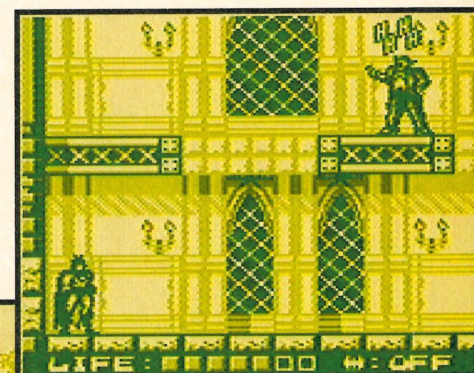
Now let's face up to some facts here, Konami haven't let us down before, so it's doubtful that they'll start during the period when everyone buys games ie Christmas.

All three games will be covered in the mag next month when we'll be able to give you a greater insight. If there are flaws we'll let you know, just as we'll let you know if they're too fantastic for words.

For now we've just got a few pictures to tempt you with, but what nice pictures they are, go on ogle.

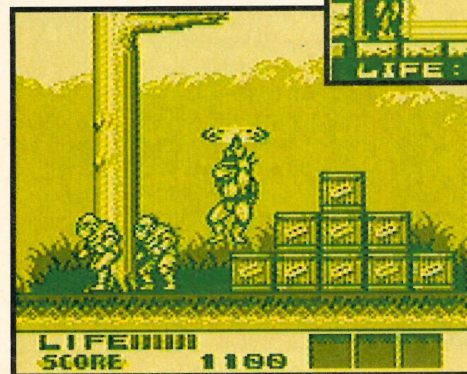


Leapin' an' a jumpin', *Tiny Toons* is coming soon.



Above. It's *Batman* and that most arch of enemies *The Joker* (he's the one with all the 'HA HAs' around him.) Battle to the death so that good, freedom and big pants might prevail.

Left. Twizzle that stick! The green skinned heroes are in full flow on the small screen. This calls for a joyful exclamation. Hurrah!



vr for your snes?

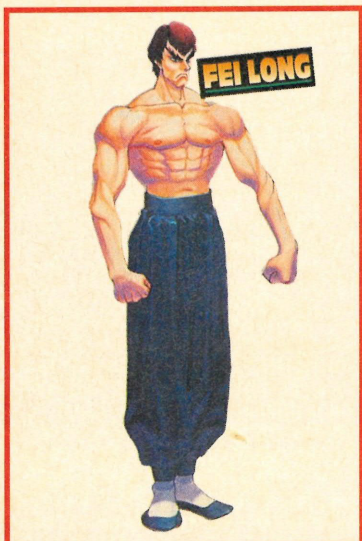
VictorMaxx in the USA have just released what they claim to be a Virtual Reality headset for your SNES. Sound too good to be true?

Yes? Well, that's because it isn't exactly true. Although the headset is motion sensitive (you can play some games hands free), the visuals department is served by what is basically an eye-level mounted Sega GameGear screen – there's no stereoscopic vision and hence no genuine feeling of entering a VR world. Still, it's selling like hot cakes in the USA for \$199 – we'll bring you more detailed news next month.

In fact word has just reached the *Game Zone* news desk – that's *Simon's* desk to you and me, that there are already a few crate loads of these winging their way over the Atlantic right now for sale in the UK this Christmas.



This is T Hawk (the T is for Trevor), he is an avid slimmer and enjoys throwing parties. T Hawk lives in the Cotswolds.



Feelong is very interested in local politics, and has played Bridge with Omar Sharif. He has recently moved to Otley.

more japanese street fighter silliness

Kokugikan's Hall of Sumo saw Japan's biggest *SF II Turbo* championship, as 6000 local champs beat each other to pixel pulp. The winner, Takahiro Nakano won, wait for it, a denim jacket and a bike. Wow, must have made the hours of effort really seem worth it.

Curiously all logos and illustrations of E Honda were banned from the hall, because the sumo world warrior was deemed to demean the Japanese national sport. Serve 'im right for wearing make up.

more SFII film fun

"One day everyone will be *Street Fighter* for 15 minutes" Andy Warhol once said. Well, we may have misheard, it was at this party and... Regardless, no sooner has a *SF* movie been announced than we learn than an anime variant is now planned. Ever up to the minute, the new feature length cartoon will feature the four new characters found in *Super Street Fighter II* arcade. Featuring stacks of face punching fun and there may even be a bit of a plot – some malarkey about Ryu scraping with the genetically engineered M Bison – though why they would want to waste such valuable screen time with one is beyond us.

better than ever?

So *Super Street Fighter II* is the ultimate *SFII* experience, eh? Think again. With arcade marvels Kiddy Kiss and Little Kiss, players can actually grab cute 'n' cuddly replicas of Chun Li, Blanka and their chums. And don't pretend you wouldn't like to win one, mate. Hurrah.

are you ready for super street fighter 2

It's the hottest game in the arcades, but the even hotter news from Capcom USA is that *Super Street Fighter 2* is due to appear in SNES cartridge form "sometime next year".

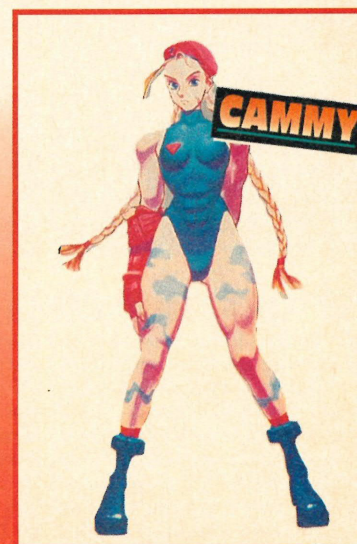
Super Street Fighter 2 is the latest version of the world's most successful coin-op, *Street Fighter 2* (actually, there's still some debate as to whether *PacMan* was more successful, but when the *SF2* geezers arranged to sort it out once and for all in a car park, *PacMan* failed to turn up. Strange). It has all the features of the *Turbo* version (such as Chun Li's fireball), all the features of *Champion Edition* plus a few more. Firstly, there's four new characters. DeeJay is a Jamaican limbo dancer and musician – he's both powerful and fast with a selection of kickboxing moves. Cammy is a female British secret agent with a secret past and a great pair of, erm, Dr Martin boots. Fei Long is basically a Bruce Lee clone, with lightning fast reflexes and tremendous speed. Lastly, Thunder Hawk is a red Indian with a neat line in head-dresses and swinging people violently around his head.

Other additions include first-hit and combo bonuses, plus four new locations. It all adds up to a big, thundering great chunk of a game – the only problem being that it's been scientifically proved that if the average SNES player gets one more glimpse of *SF2* after the last two years of overkill they're likely to barf up a lung. (Are you sure about this "scientifically proved" bit? – Ed.)

I really don't want to explain this picture, work it out for yourself.



This is DeeJay he makes his own clothes and has an interest in historical buildings, he lives in Lossiemouth.



This is Cammy, she spends all her time working for age concern and lives with her mother in Dunstable.



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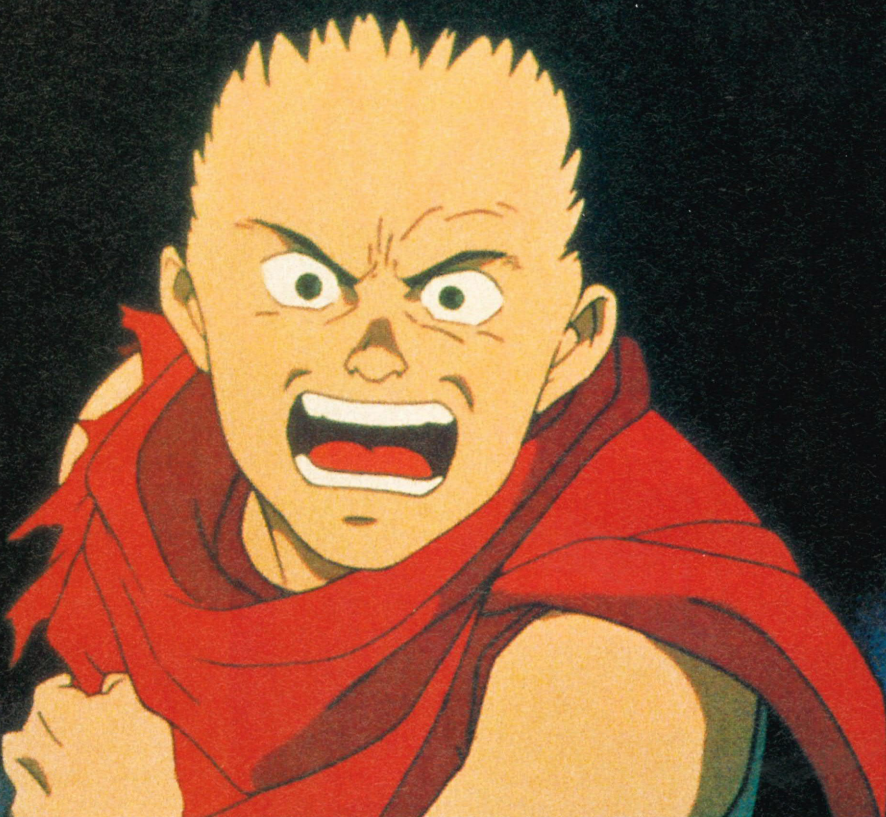


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akira

Your SNES and Game Boy are about to explode. Simon Kirrane, with Jonathan Nash on bongos, lights the blue touchpaper and retires.



Cartoons, eh? You may have thought that cartoons were all about elastic characters being violently funny (in the case of Warner Brothers shorts) or vastly expensive characters dancing around computer animations and winning Oscars (in the case of Disney slush epics) or even talking heads trying to sell you plastic tat (in the case of everything else), but that's not the case. As the western world has begun to realise over the past year, cartoons are all about titillation, heavy drama, fast action and confusing plots. And all thanks to *Akira*.

Akira was the first Japanese cartoon film to really take off in the west, and with it came a new buzzword: 'manga'. Suddenly, 'manga' was everywhere – in the media, in the shops and in the witty conversation of trendsetters you desperately tried to emulate while covertly attending slightly disreputable parties. But what exactly is 'manga'? Eh? Eh?

'Manga' is the Japanese word for comics, and it's come to be used as a generic word for the style in which those comics are drawn. A year ago, well-meaning friends at those slightly disreputable parties would have put your casual use of the word down to a long day and kindly corrected it to 'mange,' then spent the rest of the

evening puzzling out why you'd dropped 'mange' into conversation. But not now, oh no.

Manga (ie, the comics) started life in post-war Japan. While comics have until very recently been regarded as pure entertainment here in the west, from the beginning the Japanese used them as a common form of pop art communication. While Japan treated comics as literature and enjoyed thought-provoking manga like *Barefoot Gen* (one boy's view of the Hiroshima atom bombing), we in the west read, er, *Garfield*. The only artistic and challenging comics, such as Art Spiegelman's *Maus*, which confronted the Holocaust, were very much underground affairs which had very little mainstream appeal. The one time an epic cartoon story came to the screen – 1978's *Lord Of The Rings* – the company cut many corners due to lack of backing, leaving fantasy fans disillusioned and film producers as likely to fund cartoon epics as they were to strip naked and wander the world in search of inner peace. Tch.

strip down

Akira started life in 1982 as a comic strip in *Young* magazine and in 1983 its author Katsuhiro Otomo became the first manga talent to win the Japanese Science Fiction Writer Award – a literary award that usually goes to conventional novelists. Japan was shocked. "I'm shocked," revealed a man on the streets. "I'm also shocked," added another man standing nearby.

"We're shocked as well," piped up a passing family. "And us," said (Yes, yes. Ed.) If you imagine the writer of *Garfield* winning the Booker Prize, that's how shocking it was. (But obviously not as horribly depressing.)

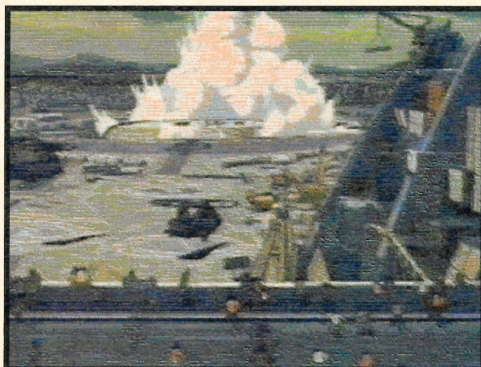
"If you imagine the writer of *Garfield* winning the Booker Prize, that's how shocking it was. (But obviously not as horribly depressing.)"

Otomo's work on the *Akira* comics had gained him a great deal of respect in the Japanese manga community, and his unprecedented mainstream award only added to that. So when *Akira* inevitably started to head for the big screen under Otomo's watchful eye, many saw it as an ideal vehicle for a manga showcase and it attracted some of the most talented workers in the field.

As the comic book came to life it became obvious that *Akira* was not going to be a typical manga film. Not for it the sweaty-palmed fifteen-year-old audience expecting a soft porn cartoon. If you imagine Jeremy Lloyd and David Croft working from an idea by the bloke who writes *Terry and June* you'll probably fall over, so don't. Instead consider *Akira*'s script, encompassing many diverse elements, from the creation of the universe and boyhood friendships to the end of the world and gang warfare, with healthy doses of ESP, political upheaval and divine intervention thrown in for good measure. (Y'what? A reader.) Oh. Right. (Sigh.) Well, it's got a load of motorbikes in it and a big laser shootout in the



The Clowns, Kaneda's rival gang, head out for a rumble.



Neo-Tokyo is plunged into chaos, just like old Tokyo was.

end. I don't suppose you'll want to hear about the echoes of Orwell's 1984, or Arthur C Clarke's 2001 then? Thought not. Oh, let's get on to the game. Philistines.

There have been manga games before (such as *Dragonball Z*, *Ranma 1/2* and *Area 88 aka UN Squadron*) but by and large they've been a lacklustre bunch. Just as *Akira* the movie heralded a new age in high class graphic drama and, er, high-speed motorbike crashes (or something) so the game *Akira* should leave a legacy of high class graphic games. We've got the technology, we've got the talent and we've got the market – what could possibly go wrong? Well, with such a build-up from hype merchants like myself, lots.

how on earth?

Being groundbreaking isn't easy, although Otomo and his wizardly fingers might make it look that way. In search of some reassurance

that the game was actually going to be a cut above those mentioned just up there, I got in touch with the man behind the men responsible for *Akira* appearing on the SNES and Game Boy, Larry Siegel.

Siegel, the ex-head of Atari and now director of Black Pearl Software (the programmers of *Total Carnage*), first saw *Akira* the movie in the US. He instantly realised it would make a terrific game and was surprised nobody had already picked up the licence. The story of how Siegel managed to get hold of said licence is one of being in the

right place at the right time for the wrong reasons. After the screening, Siegel got in touch with Kodansha, the company that owns *Akira*. He pointed out it would make a great game and that he would very much indeed like to make it, but was told that two incredibly big Japanese corporations were already negotiating with the parent company, so there was really no chance at all of a deal.

Unabashed, our Lal continued to talk to Kodansha, chatting about how he'd handle the game, what he'd like to see in it and all sorts of other related topics until he was unexpectedly given the deal. It turns out that Katsuhiro Otomo wasn't terribly impressed with the Japanese

companies, who were talking about *Akira* solely in terms of yen and dollars, and was rather taken with the tenacious Siegel's regarding the game as, well, a game.

Soon after the licence was awarded, Black Pearl Software was 'absorbed' by THQ, the people behind such amazingly inept licences as *Home Alone*, *Home Alone 2* and *Ren and Stimpy*. But, as Siegel pointed out, this was exactly why they wanted Black Pearl, having finally twigged that while they were red hot at the financial and marketing side of things, their coders weren't all they could be, ie even slightly good at writing games.

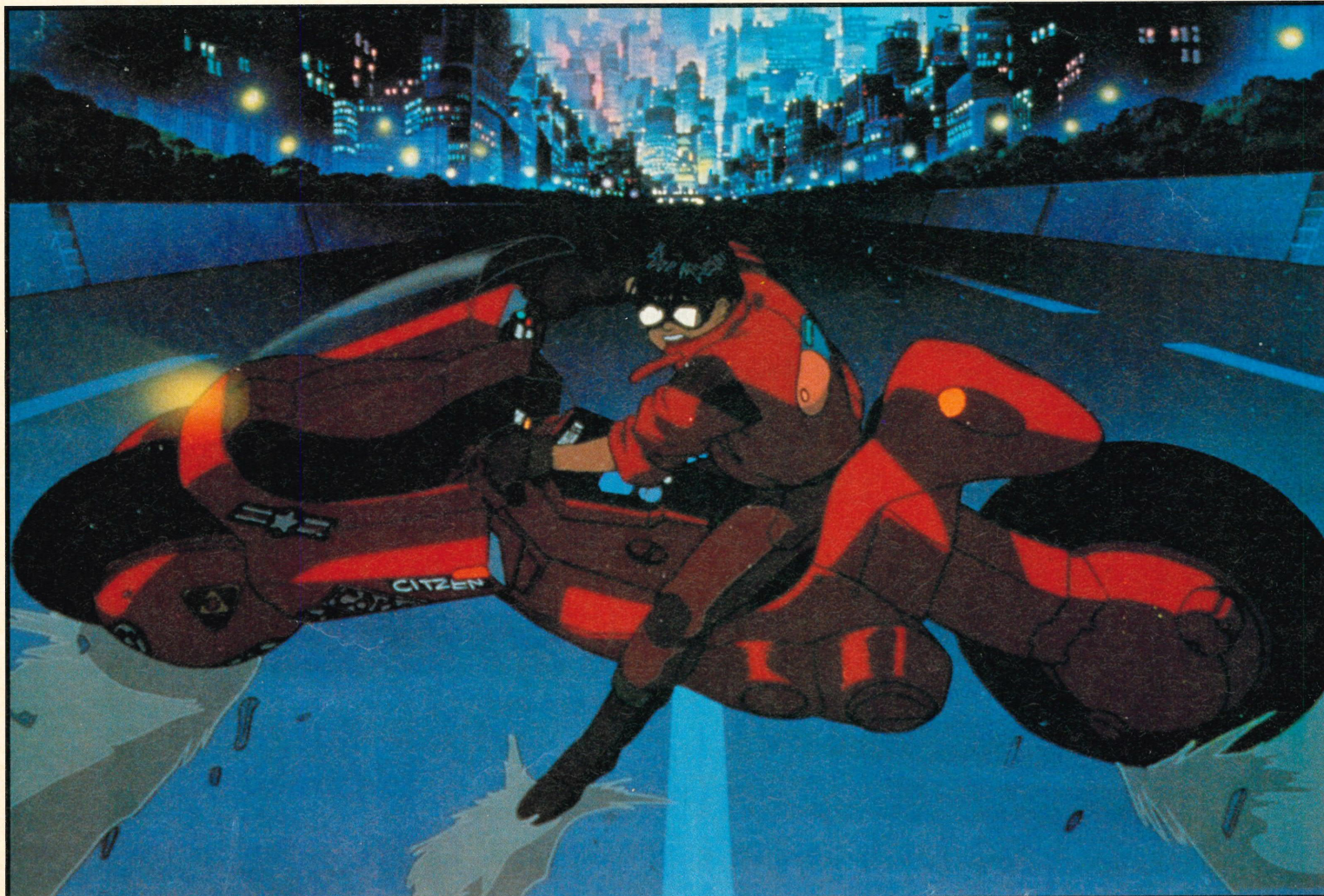
With THQ as backers, Larry scouted around for programmers, farming out the SNES version of *Akira* to Handmade Software in Swinton and the Game Boy 'un to Ice Software in Slough.



Moody shots of large explosions are the order of the day when it comes to *Akira*.

later, in swinton

Handmade Software have been going for about ten years (starting out as Mr Micro, trivia fans), most recently writing critically-acclaimed games for Atari's handheld, the Lynx. Jim Gregory of Handmade is obviously an *Akira* fan. "I'm a big fan of *Akira*," revealed Jim. You see? Nonetheless he is well aware of the problems involved in film conversions. He told me of the problems of keeping all parties happy in licence deals, problems that all too often result in bland games that don't actually upset anyone but hardly please gamers, let alone reviewers. To escape this deadly trap, the brief from Kodansha is, basically, that the game comes first. As long as *Akira* is a quality game which is recognisably and effectively, er, *Akiraish*, the parent company will be happy. "We'll be happy," beamed Kodansha. So the programmers have a lot of leeway with the game, which has to be a



AKIRA: THE MAIN CHARACTERS

Although *Akira* the game will be playable by people who are new to the concept, let us introduce you to the characters. Oh, go on.

kaneda

This rebellious sixteen-year-old is the headstrong leader of a Neo-Tokyo bike gang with little respect for authority but a great belief in himself. He should be one of the main characters in the game and he's got the sexiest motorbike you've ever seen.

tetsuo

Weak, unsure of himself and extremely introverted Tetsuo is not the first person you think of when you considering bestowing godlike powers. Still beggars can't be choosers and that's just what happens. Being a physical and metaphorical embodiment of post war Japan is also a difficult concept to work into a video game, so unfortunately Tetsuo does



Our hero, Kaneda.



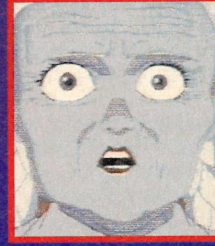
Our hero's friend, Tetsuo.



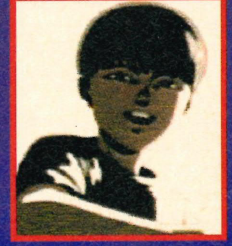
Our hero's babe, Kay.



Takeshi, packed with ESP.



Kiyoto isn't short on ESP.



Akira, the everything.

not look like he's going to be a workable character. He'll be in the game but he won't be controllable.

kay

Katsuhiro Otomo has been criticised in Japan for not approaching his female characters in the same way as his contemporaries. A regular manga heroine will have large watery eyes, a fifteen inch waist and bear as much resemblance to real life as a Jackie Collins novel. Otomo has broken the mould by giving his females good minds and realistic bodies.

Kay is Kaneda's love interest and a member of a terrorist organisation, which she joined after her brother died in prison. In the game she will hopefully be another one of the controllable characters along with Kaneda.

kiyoko and takashi

This couple are old people trapped in young children's bodies. They were both sequestered by the government to work on a special ESP

project, Project Akira. If everything goes to plan these two should be your guides through the game and will be used to show plot development, so fingers crossed.

the colonel

In the film and the comic The Colonel (not shown) is a complex character who is a guardian of the people on Project Akira though at the same time representing a corrupt government. (Another 'meaningful' bit. Ed.) As depth of character doesn't come across too well in video games The Colonel will be a target for the main characters, though in keeping with the story of *Akira* it will be impossible to kill him.

akira

This is the chap around whom the whole plot revolves. Very little is known of him except that he might be Pure Energy. (Or he might not.) He is the second coming everyone is waiting for and the reason that Japan blew up in the first place. Well, second place.

good thing and neatly avoids the having to stick it in the game because it happened to be in the film syndrome.

However! It isn't all plain sailing. "It's not all plain sailing," said Jim. (*Right, stop that. Ed.*) Fans of *Akira* quite rightly don't want to see their favourite film desecrated, and trying to keep in with the spirit of the movie is a little trickier than at first appears. Take the hero, Kaneda, a wild and rebellious sort. Through the film he obviously changes appearance, wearing different costumes and the like. Kodansha have sent Handmade visual references which show him in red, in blue, sometimes wearing a motorcycle helmet and sometimes, er, nude-headed. What to do, eh? Put him in a helmet and fans will revolt, because he's hardly being hard. Leave it off and there's a chance people will complain about the game advocating dangerous behaviour on the roads (or something). And what about the big pill symbol on the back of his jacket? Isn't that endorsing drugs then? You get the idea, and with Nintendo's infamously strict rules, the programmers are tearing out the hair of close friends trying to get everything just

right. And that's before they've even started coding and showing sections to Kodansha, who have final say over what goes and what, er, goes. Blimey.

Despite all this, old Jim still believes *Akira* to be an ideal choice for a video game due to its fantastic graphical style and the fact that there already exists a good body of work, which the game will complement. The fact it's so action-packed probably had something to do with it as well, but there you go. Unlike yer average licence, *Akira* doesn't have to be rushed out to coincide with the film's release, so the programmers can get in some serious sitting around tables to thrash the best bits into the game. Let's run through their list so far, eh?

the list so far

Well, the obvious bit is... readers? (*The motorbike chases! Readers.*) Yes, the motorbike chases. Fast and violent – ideal gameplay fodder. So expect Kaneda zooming around Neo-Tokyo fighting rival biker gang The Clowns, who perform odd tricks with buckets of confetti and have bikes that fall apart comically. Er, no.

The resistance fighters should also pop up, trying to sabotage government plans and get to the captive Tetsuo. (Readers who don't know what I'm on about should read the 'Main Characters' box and check their credibility in at the desk.) As you'll

recall (unless you're waiting at the desk), in the film those roguish rebels break into the government building with fake IDs. What if they had to try to find or make the fake IDs? There's another idea for you. And the hoverpod fight in the sewer? Or the inevitable gunfight? Or the big



Look at that it could be a photograph... wait a minute, it is.

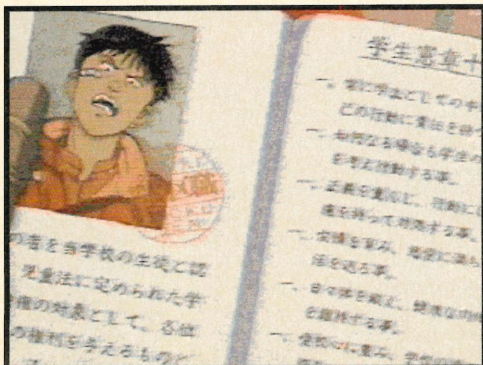
marshmallowy finalé with mutant limbs a-go-go? Exactly. And don't forget the obligatory animated linking scenes, except because it's *Akira* they're more desperately desirable.

The ethos of the game ("The future isn't heading in one direction, there must be a future we can choose," as Otomo chin-strokingly

summarises it) should also tie in with that of the film, so that your actions in the game will affect the ending – if you don't manage to control Tetsuo's spectacularly gruesome powers, best start working out how to grow lunch in a post-

apocalyptic post-apocalyptic landscape, eh?

All this and more could well appear in *Akira* the game of the film of the comic – at the moment the programmers are still sitting around large tables and thrashing things, so nothing's been decided for sure. Well except for the music.



Kaneda's ID card, what a respectable kid.

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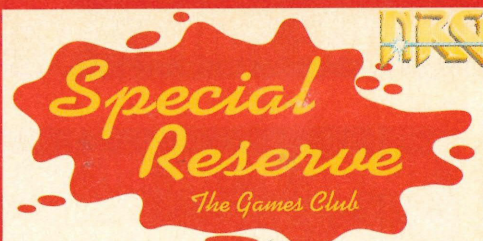
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manga in the uk

Manga has come a long way in the UK, and there are two magazine currently dedicated to its promotion. Helen Macarthy is the editor of *Anime UK* and a regular writer in *Super Play*. We asked her what was so special about *Akira* and used up three tapes. Essentially though she told me that this "wonderful box of fireworks" was a "brilliant story very well executed by the best talents in the entire anime world there are."

Cefn Ridout is editor of Dark Horse's *Manga Mania*, a more mainstream magazine than *Anime UK* which features anime cartoons and is currently starring *Akira* as its main feature. It features sixty pages of *Akira* a month and the series should take three years to run its course.

Cefn had this to say when we asked him to gush: "Thanks to the film's high profile, its quality and the fact that *Akira* was a feature film it paved the way for manga in this country. It is high octane story telling at its best." So you see it's not just us who love it to bits.

Anime UK magazine is available from all good SF bookshops at £3.50, or mail order from the publishers (70 Mortimer street, London W1) for the same price plus 70p p&p.

Manga Mania is published by Dark Horse international and is available from all good stores (try Virgin or HMV) at £1.95 an issue with 128 pages of manga strips. Running alongside *Akira* at the moment are Musamune Shirow's *Applesseed* (a lighter hearted cyberpunk tale than *Akira*) and *Godzilla*, which needs no introduction, even at formal occasions.



There's a whole manga world, just waiting for you.

the music?

The music in the film is justifiably famous. If you imagine a room full of slightly mad choristers chanting along in a tribal manner while other people hit things rhythmically, you've almost it. Think "Baaaaaoooooooooooo dom dom," and you're there. It's fabulous. And it's going in the game. Well, the SNES version anyway. (Sigh. Some Game Boy owners.) (What's going on? We got caught up in the queue at the desk. Some readers.) (You're all fired. Ed.)

Usually, putting sound on to a cart is one of the last things to be dealt with. But not with *Akira*, oh no. Because the music was such an important part of the film, it's going to take a leading role in the game. In an ideal world,



Smile and the world smiles with you, cry and somebody shoots at you with a laser rifle, or something.

Handmade want to take the soundtrack (recently converted to MIDI format) and combine it with lots of Japanese speech samples to get that old *Akira* atmosphere. And, surprisingly, it might just work – there's a directive from Kodansha that the music must be left intact, and Jim Gregory is confident that the SNES is equal to the task. (And *Rocky Roll Racing* has certainly demonstrated just what can be done with music and samples, so there.) Craftily, because *Akira* is Japanese (and is seen to be Japanese), they don't have to worry about translating the samples for the English-speaking audience. It'll all just add to that atmosphere. Clever devils.

To fit all this on to one cart is going to take a lot of clever programming – all that game, all those graphics and all that sound adds up to forty-seven, or something. If anyone can handle it, Handmade can, as they told me in gruffly reassuring tones. Then again, they went on to explain at length about how the film's 'billowing' look underlined the metaphors concerning the Shinto religion (a core belief involving 'kamikaze,' or 'divine wind') so make of that what you will. No, only joking, they're the boys for the job. Or was I joking then? Or am I joking now? I've forgotten. (Shut up. Now. Ed.)

So there you have it. Several highly respectable and monstrously talented people involved in the game have promised on the souls of their ancestors that *Akira* will be faithful to the film and the comic, be damn playable to boot and will feature no melon rind, because I really do loathe melon rind. And I don't think these fine,



A nice shot of that 'billowing' in full. You'll hopefully have lots of this on your SNES, soon.

upstanding members of the community are the kind of chaps to let me down. (It's nice to have something you can rely on.)

For the full story of *Akira* – how it plays, how it looks, how it copes with sudden crises involving close relatives and unpredictable food mixers – stay tuned to *Game Zone*. We'll be bringing you all the developments just as soon as they happen, and in some cases beforehand, because we're ever so clever like that. ■

Akira should be coming out on all formats, including top-secret ones we're not even supposed to know about, no, can't make me tell even with a generous bribe (*Take no notice, he's lying hopefully.* Ed.) from June 1994 onwards.



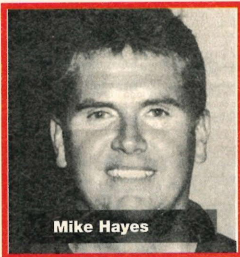
getting hold of akira

If after all this you think you would like to see a little bit more of *Akira* then you might have a few more problems than you might expect. I talked to a few of the people at the Forbidden Planet science fiction book centre in London.

Getting hold of the translated comics could take some time. At the moment they arriving here as part of a 150,000 print-run in America that is already sold out due to advance orders. They are up to issue 34 (out of 37) at a cost of £3 each but Forbidden Planet didn't have a full set. The same is true of the graphic novel version of *Akira*, a set of 9 books each containing a large number of comics. These are currently available for £11.95 a copy, but again a full set is not going to be easy to come by.

So it looks like if you're after an easy life, you might as well get a copy of the video. The same shop has a dubbed copy of this for £12.99 and a subtitled 'un that features a copy of the making of *Akira* and will cost you £19.99.

Alternatively subscribe to *Manga Mania*, though you'll be three years older before you've got the full set.



Mike Hayes

Nintendo® the truth at last

How is Nintendo shaping up against Sega in the lead-up to Christmas? What exactly is going on with the NES? Where's my blue pen? And what's all this about a colour Game Boy? Dave Roberts quizzes the head of Nintendo's UK division but fails to find my pen. Tch.

Mike Roberts does not wear dodgy dungarees and a soppy red cap. Well, he might. But his private life's his own. This afternoon the marketing director of the newly formed Nintendo UK has chosen a more sober suited approach for a chat with *Game Zone*.

A year ago, as an employee of Bandai, Hayes represented Nintendo's distributor, not Nintendo itself and the lack of direct control that situation entailed meant that he was in a rather hands-tied situation as he watched the Mega Drive build up a considerable lead (around 500,000 units) on the Super NES.

Thankfully, at the turn of the year Nintendo decided that the UK was well worth bothering with and set up its newest subsidiary in the spring, immediately employing Hayes in the figurehead role.

Already the difference is obvious. Nintendo has been more aggressive, more communicative and more confident than ever in the past six months as it has undeniably begun to close the gap on its great rival.

So, how is the new Nintendo faring in the great console war? Hayes:

"This year we'll sell 800,000 units of SNES. That's about 200,000 more than last year. I don't really want to comment too much on how much

market share that will give us. At the moment, our data tells us that across the board we sell more consoles or handhelds than Sega, but there's no point in spiralling off into those sorts of debates until after Christmas."

Nevertheless, it's clear that Hayes thinks Nintendo is packing a much bigger punch in round two of this heavyweight contest than Bandai managed in round one.

on the new packs and sega

The new £139 *Street Fighter 2 Turbo* bundle is half of Nintendo's powerful strike force for the Christmas period. The other half is, of course, the *Mario All Stars* pack. Hayes believes that *Mario*, at £129, will be the biggest seller but that the *Street Fighter 2* pack provides "an excellent option for a slightly older consumer."

He also reveals that Nintendo is considering offering a third option – an entry-level pack sold at £99, "for someone who wants perhaps to save up and buy a machine for themselves and then ask granny for their favourite game at Christmas." Even if that sub-£100 standalone is added, there will still only be three Nintendo packs: three clear, well-defined choices.

This approach differs wildly from that adopted by Sega for the crucial run-in to Christmas. Over at Sonic Towers they've gone for a staggering seven Mega Drive

packs – which, incidentally, is very different from seven staggering MD packs.

"Yes," muses Hayes, "it's a bit of a Woolworth Pick and Mix approach isn't it? If I was a consumer I'd find it all a little bit confusing. Our

own belief is that it's the quality of software rather than the quantity that makes an impact.

"The danger of bundling four, shall we say, not premium titles is that you get your machine home, play the games and are disappointed because you're not playing the best games. It turns the player off the machine straight away and makes them reluctant to go out and buy other games. for the machine.

"With our packs, I firmly believe that the user plugs in his SNES and immediately plays one of the two best games on the market: *Mario All Stars* or *Street Fighter 2 Turbo*. We don't try to give the most, we just give the best."

Quality is central to Nintendo's marketing of

its machines this year. "It's a battleground we feel comfortable on because all research and every independent opinion has the Super NES in front of the Mega Drive in terms of quality," Hayes explains.

Even so, the firm is looking to beef up the Nintendo brand in the image war which Sega seems to enjoy so much. As an antidote to the flash-bang-wallop approach, Hayes says he wants the thought associated with his brand to be: "Real players play Nintendo."

But machine quality and the "subtle but important differences between the machines" are still the main priority. "Brand strength is fine," Hayes muses, "but if you have a slightly inferior machine then you can market it to death with weird two-and-a-half minute adverts but it still won't sell." What machine could he be referring to, readers? (Clue: It starts with Mega and ends with CD.)

"Besides," he adds, "there isn't a great deal of brand loyalty in the youth market. As adults, if we buy our underpants at Marks and Spencer then we will probably always buy our pants at Marks and Spencer, but as far as teenagers are concerned, if they see something good that is value for money, that's what counts."

Hayes is particularly pleased with the range of software the firm has come up with for

"You have a slightly inferior machine then you can market it to death with weird two-and-a-half minute adverts but it still won't sell."

"The user plugs in his SNES and immediately plays one of the two best games on the market: *Mario All Stars* or *Street Fighter 2*."



Buy *Street Fighter 2 Turbo* for £139 and get a SNES free! Or something.



Expect to see more and more (and more) and more of Mario. Hurrah.

Christmas '93, claiming that Nintendo is "stronger than ever" in the games market.

"This year the games that have received the best reviews and created the most excitement are *Starwing* and *Super Mario All Stars*, both from us. We're proud of that and I think it shows just how committed we are to improving gameplay time after time after time.

"It's interesting that last Christmas it was *Sonic 2* vs *Street Fighter 2*, this year it's *Mario All Stars* vs... question mark, I really don't know what they would say they've put up against *All Stars*, I can't think of anything."

Mario All Stars and *Starwing* have both been rather special, it's true. But there's also been a feeling in the last six months or so that they stand out in an otherwise barren period.

Hayes concedes: "In terms of the number of titles that have been launched, from us and third parties, I suppose it has been rather a lean summer, but believe me that will be more than compensated for between now and Christmas."

on the game boy

"Since we introduced the price cuts, *Tetris* pack at £49 and solo machine at £39, we have been selling double what we sold last year, week after week. '92's total was just under 600,000. This year we've set ourselves a minimum target of 750,000 and we're extremely confident of hitting that, extremely confident."

But Hayes insists that this will not be the handheld machine's peak year: "In terms of mass market, this is just year one. We now see the Game Boy as an evergreen with a very, very long term future. It's a huge success but it still has huge potential."

He believes that the handheld is now occupying a position of prominence in people's lives occupied by the Walkman in the '80's.

Hayes is also relieved that the Game Boy has escaped what he calls "the technology trap."

He explains: "The trade just won't drop their rumours of a colour Game Boy and to be honest we now find it amusing. The Game Boy has surely proved beyond any doubt that black-and-white systems and the true portability and long battery life that they offer are superior. Why do we need a colour Game Boy when we're going to sell 750,000 of these strange spinach-coloured things?"

There is, however, a slight lag between the obvious boom in hardware and any growth in software, Hayes concedes: "The truth is that we haven't really launched any of our top Game Boy

titles yet. The only one we focused on was *Top Rank Tennis*.

"The same is true of third parties. Their release schedules for Game Boy so far this year have been pretty mediocre, but everyone can see the explosion in hardware and everyone knows that there is an enormous market to sell great games to. 1994 will be the best year yet for Game Boy software."

Unlike most of the market, Hayes doesn't see a problem with Game Boy software pricing. "For a start you can get good software at £9.99 and secondly the Game Boy's just a box that accesses games. If *Super Mario Land 2* as a game is worth £29.99 then people will pay that – and they do because gameplay is everything and great gameplay is worth £29.99."

on the nes

The NES, meanwhile continues to be Nintendo's problem child. It is the only machine in their range that will not show growth this year. In fact sales will fall from 400,00 in '92 to around 200,000 for '93.

Nevertheless, Hayes is adamant that the old 8-bit veteran is not being abandoned: "No way, the NES is still very much part of our plans. There was, perhaps, a time when our focus was almost entirely on kick-starting the SNES and maintaining what is an excellent Game Boy market, but now the NES is right at the front of our minds again."

"The thing to remember is that in 1990 when the console business took off, 8-bit was wonderful, everybody loved it. This year the 8-bit market will be worth more than it was in 1990. It's a £100 million business. That's not bad, is it?" Indeed not, but it doesn't seem good enough to dissuade major third party publishers such as Ocean, Sony, Konami and Acclaim from abandoning the format. They claim that they cannot afford to put games out at under £30 and that games priced at over £30 don't sell. Most would like to keep producing NES titles, but unless they can price them at around £15-£20, they will walk away.

Hayes disagrees. "For a start I don't think it's true that hordes of publishers are deserting the machine. We know their plans and we know that good NES software is in development. Perhaps

the ones pulling away are just making a lot of noise about it."

Hayes also reveals that the NES market will receive a significant boost in early 1994 with the introduction of a new slimmed-down version of the machine.

The new model is about half the size of the NES and is considerably cheaper to manufacture. This means that although Nintendo isn't officially commenting at this stage, the new machine is likely to be introduced with a price tag of £39.

Hayes points out that the introduction of a new piece of hardware at this stage underlines Nintendo's commitment to the market and adds that "with an installed base of around 30 million in the US and 90 per cent of those machines still in use, it's hardly likely that software support will dry up for many, many years."

"Next year is a cartridge based market, no doubt about it... Any new machine from us may not necessarily run CDs."

on the future of carts and new hardware

According to Hayes then, the future for all three Nintendo machines is very bright indeed. But what about looking beyond the current line-up? What about engaging in a little specific talk about new hardware?

Hayes is reluctant: "Technology has a role to play, but it's important not to get carried away and start selling promises. We concentrate on selling the best games possible for our current Nintendo players. That is the single biggest part of our job by some way."

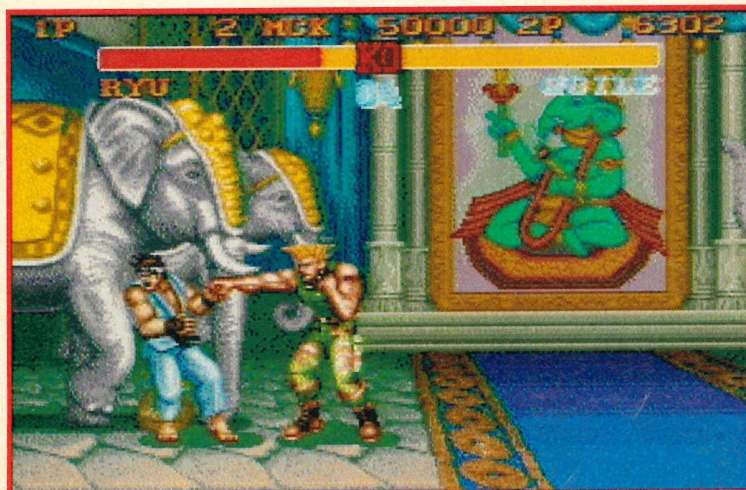
"We recently made an announcement on the link with Silicon Graphics for a console in 1995, but we didn't overplay it. We issued a statement and then shut up, because what's important is the quality of games this Christmas, not what may or may not happen two years down the line."

He does add, however, that it would be "wrong to assume that the Silica project is the only thing being worked on" and that it would be equally rash to presume that Nintendo's next generation will be CD-based.

"Next year is a cartridge based market, no doubt about it, and there's a chance that cartridges will dominate for many years to come. Any new machine from us may not necessarily run CDs, they could run some new type of cartridge, it remains to be seen."

"The only thing that is fact is that carts are proven, they work and they're still the best way of playing games." ■

"This year the 8-bit market will be worth more than it was in 1990. It's a £100 million business. That's not bad, is it?"



Buy *Street Fighter 2 Turbo* for £139 and... no, hang on, we've done that one.



Mario, Mario, let us touch you. Grant us a boon and catch fire. Sorry, lost it a bit there.



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the cartri

This month, gamedom's favourite family has been hard at work redecorating their pitiful hovel. Several heartily applied licks of paint later and it's begun to look practically habitable. A pity property values have depreciated proportionally, but there you go. And now, as they slump exhaustedly, let's unexpectedly ask them the Question of the Month: What have you got in your trouser pocket?

Patrick McCarthy

A Reviewer Posing as a Cubist Painting
 "Well, being a Cubist Painting, I don't really have trousers as such. I have some cubes, but they probably don't count. Somebody's going to pay dearly for this, by the way."



Adam Peters

A Reviewer with a Scampish Curiosity
 "I've cut out my pockets to show solidarity with the disaffected victims of capitalism. It's gained me a lot of credibility, but it does mean I have to keep my wallet in my shoe."

Trenton Webb

A Relaxed Editor
 "Let's see... why, it's my used plane ticket to Las Vegas. Well well well. Hey everybody, it's my plane ticket to Las Vegas. Did I tell you about my Las Vegas trip? Aaaaarghh."

Jonathan Nash

A Staff Writer and Slight Cartoon Fan
 "Well, er, apart from my Daffy Duck key-ring and my Road Runner badge and my Wile E Coyote mobile and my rubber Buster Bunny and a boiled sweet, not that much. Sorry."

dge family

A Pot Plant

An Evocative Painting and Non-Reviewer

"I don't know why you're even bothering to ask me that question. I'm evidently only here to balance up the page. Read the rest of the mag, that's predictably my advice."



Andy Butcher

RPG Fan and Staff Writer and RPG Fan
"Hello, it's a magic ring. Well, that's a bit of a turn up for the books. Most of them by Tolkien, as I recall. Does that mean I'm the One King? Oh no, it's just a Coke ring pull."

Nick Aspell

Art Editor and Salad Cream Connoisseur
"Blimey, it's the key to my bedroom cupboard. I locked my sister in it last Friday for a joke. We couldn't find the key at all. Ha ha! I'd best go and let him out then."

Simon Kirrane

Deputy Editor Without Shoes
"I always carry around some false teeth. Then, should I fall or be physically assaulted, I can slip them in and continue to enjoy celery snacks on a daily basis."



aero *the* acrobat





Jonathan Nash's favourite part of the day had arrived. All that hard work had paid off. At last, he could do his funny bit. "Aero the Acrobat? Aero the chocolate bar, more like," he smiled broadly.

The notion of 'cool' game heroes has always struck me as a little odd. If you're meant to identify with their 'coolness' as some sort of ideal to brighten your drab life, why are they always furry animals? Are these games saying "Hey! To get on in the world today, you have to be 'cool.' But more than that, you need to be a furry animal." And if so, isn't this a little irresponsible considering the number of furry animals lying dead on our roadsides, destroyed by that most insidious totem of civilisation, the motor car?

This is the kind of game *Aero the Acrobat* is: it's a platform game. With a kidnapped girlfriend. And a 'cool' character. Aero has a permanent frown, a pair of dark glasses and a black cape. If you leave him alone, he does one-armed handstands. Not only 'cool', but 'hard.' Oh good. But what's this? After performing a 'cool' dive from the high board, he ungainly plummets through the air, a look of terror on his face. Riding a unicycle sees him wobbling with poor balance in arm-wavy fright. The spectacle of his bungee jumping is best left undescribed. 'Cool' that keeps slipping – that's the kind of character Aero has. "It's all right to make mistakes," he's saying to us, the insecure and impressionable public. "Cool isn't everything. Still, you'll get nowhere unless you're a furry animal."

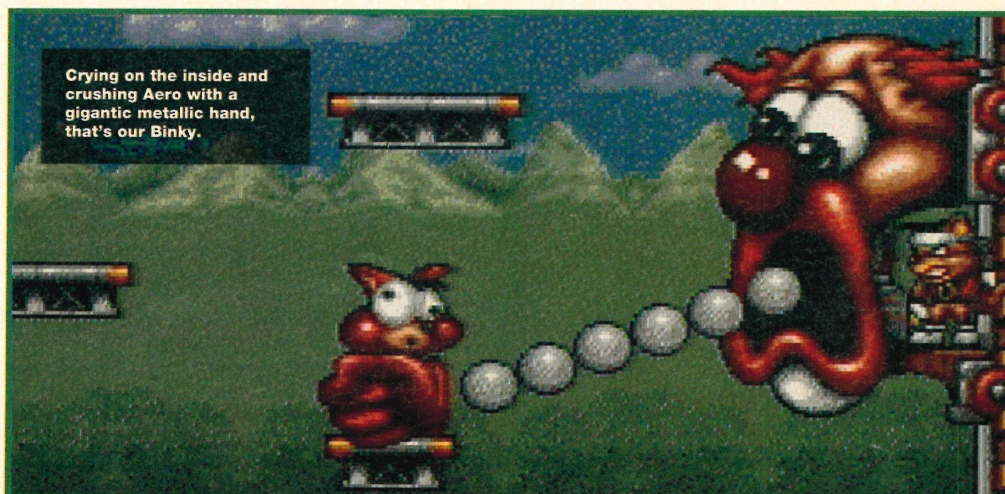
morituri te salutant

Circuses and places of familial amusement in general have been a regrettably underused resource. Those games that have broached the subject have generally been straightforward simulations, but two noticeable and splendidly funky exceptions were *Fiendish Freddy's Big Top O' Fun* and *Roller Coaster*. *Freddy* had a loon (by the name of Fiendish Freddy) trying to sabotage your circus by lobbing bombs at the juggler or employing a large electric fan as the luxuriantly moustachioed high-diver plunged towards a glass of water. *Roller Coaster* took place in a booby-trapped fairground, and you got to go on all the rides without ever feeling ill, unless you ate soap during the game. Both were excellent fun to play.

Cross *Fiendish Freddy's Big Top O' Fun* with *Roller Coaster*, and you'd get, er, *Fiendish Freddy's Big Top O' Roller Coaster*. And *Aero*

the Acrobat, sort of. There's the circus motif, complete with scary clowns and booby traps. And over there's the amusement park motif, with roller coasters and rapids and things. Spooky coincidence? Probably. We called Sunsoft and asked them to comment on the similarities between the games, but they just told us Caspar wouldn't be able to make it on Tuesday. It later transpired that due to a printing error, the entry for Sunsoft in the Yellow Pages contained the phone number of Caspar's friend Liona.

Anyway. *Aero the Acrobat*. Is it, too, excellent fun to play? Well, rather than give the game away at this early stage and thus leave the rest of the review blank, which would probably win us untold magazine awards for creating a spartan style others would copy for years to come and ensure our fiscal stability in perpetuity but would undoubtedly annoy you, our attractive readers, I shall inject a note of suspense into the



proceedings. The review will continue in a 'live' manner, as I play the game for a bit, then play it for a bit more, perhaps changing my opinions as I go. Or perhaps not. For that uncertainty, you see, is the very focus of all suspense.

the game starts

Going on first impressions, *Aero* is very lovely indeed. Fast-paced, lots to do, packets of variety, pots of fairground-organy music and tasty graphics. What a delicious visage it presents to the world. Unless you've recently lost your eyes in an unusual gambling scam, you can see for yourself that the graphics are, well, very nice to look at. What you can't see is the groovy animation which includes a spot of pretty motion blur. The attention to detail here is worthy of one of those elderly clockmakers you see on BBC2

documentaries; the individual craftsmen who renovate even the most complicated watches in an expert fashion but who have always died since appearing in the film which renders the whole exercise fairly pointless. No, you can't fault those vital first impressions. Let's continue playing for a while.

interesting character development

There are twenty-five levels divided in a mathematically friendly manner between five worlds, and each level has a new gimmick – either a new ride (the roller coaster, or the ferris wheel or whatever) or a new task for the platform bits (such as turning on the big top lights, or jumping through a load of hoops, that type of thing). There's a bonus bit as well, which is sort of a *Pilotwings* thingy as *Aero* falls gracelessly into a sportingly large pool. It's a big game. And each level is a reasonably hefty and enjoyable game in itself. So, to summarise, you've got lots and lots of self-contained and rather sizeable levels. Er. Self-contained, rather sizeable and a tad difficult levels, actually. And therein lies my main gripe with *Aero* – it's deucedly hard. As a rule of thumb (what an odd phrase), make a mistake and you're in a great deal of trouble.

Traps kill you instantly while villains sap your energy, and although it's possible to collect extra energy and lives, getting to them tends to leave you more or less in exactly the same state that you started out. Phew for the continues, eh?

But – oh no! – the continues only return you to the first of that particular world's levels. So you have to struggle through the previous big and suddenly pointedly less enjoyable levels of that world just to get back to the bit that killed you. Hardly continuing then, is it? Sunsoft should have called them 'useless non-continuing credits that really irritate you and reflect badly on the essential fabness of the game itself' and been done with it. Let's play for a little while longer.

As befits a 'cool' character, *Aero* has a special attack. By jumping and pressing jump again, you hurtle away in a drill-like fashion, knocking aside nearby villains with impunity. Nastily, the timing

of this manoeuvre is made all the more important by the villains being able to land one on you between the first and second jump. And that's not being picky – at some points the villains move so quickly that there is no way you can complete

your attack. Bah.

There's also a bit of a contradiction in the gameplay. As you're tearing around the fast scrolling platforms you have to stop dead and perform a pernickety timed manoeuvre to ride the trapeze or fire yourself out of a cannon without hitting the inevitable traps. I dunno. It sort of gives the whole thing a slightly unsavoury stop-start flavour.

Elbowing these aggravating features away from the library shelves and bagging the only remaining copy of Barry Hughart's *Bridge Of Birds* are some extremely friendly points. Although the screens are littered with spikes, you only get killed by landing on them. Running along the floor pell-mell and suddenly thumping into a set doesn't harm you in the slightest. And by holding down one of the buttons and moving the joypad, you can look beyond the 'natural' screen area in all directions. And you just lose a bonus when the time limit is reached, rather than a life. "It all adds to the fun of the game," as HH Munro, the famous 'Saki', might have said if only he'd not shouted "Put that bloody light out," to a man smoking in his trench during World War One and consequently been shot by a sniper.



Aero the Acrobat? Aero the bat with his eyes attached to the roots of his ears, more like. Yes.

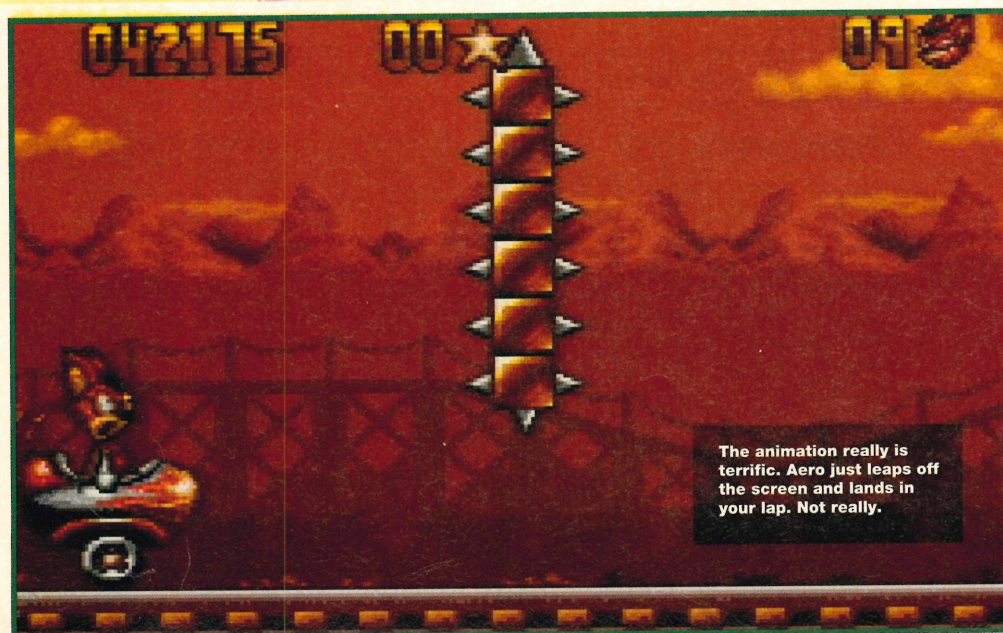
aggravating ad break

Hello, my name is Hugh. I used to have no friends until I discovered *Game Zone*. Now I still have no friends, but at least I know how to complete *Legend Of Zelda* on the Game Boy. And if you don't know what *Legend Of Zelda* is, then, hey, why not get *Game Zone* yourself?

dramatic conclusion

So here I am at the end of my literary game of *Aero the Acrobat*. For those of you who tuned in late, I was impressed at first, found fault with the difficulty level and apparently ended up shooting a famous novelist. Sorry – I wasn't really paying attention. I was doing the ironing; the review was just on in the background. But I have invested in a copy of Brodie's Pass Notes for this review, so here's a final paragraph.

Aero the Acrobat is a noteworthy addition to the hideously popular world of platform games. Difficult it may be, preposterous continue system it may have, but there's no denying the playability of this scampish character-based sequel generator. There is a great deal to it, and it's a pity that the best parts of the game – the rides – come later, after many players will have been frustrated by the game's toughness. But, as old Saki may well have put it, "Ha ha." ■



The animation really is terrific. Aero just leaps off the screen and lands in your lap. Not really.

OUT ZONE

Mammoth platformer with tonnes of fine qualities, super graphics and a remarkably not fanatically detestable main character with vertigo. The circus and fairground theme is used to the full over the big and varied levels. Terrible continue system and unsettlingly tough gameplay let it down.

Out: Now
Price: £16a
Publisher:
Sunsoft

84



total carnage

"Yeaaaah, Total Carnage!" screamed Adam Peters, as he rampaged through the Game Zone offices, leaving a trail of devastation in his wake (some scrunched-up paper and dirty finger-marks on a window).

A few days ago I decided to become a rap star. I changed my name to Ice Skating and bought a woolly hat that added a foot to my height. Next I knocked up some suitable lyrics: "Yo floosie, where's ma Uzi." Donning twenty gold chains and a pair of trousers so baggy that I managed to rent out the left leg to a family from Chester, I headed off to see the boss of Bitchin' Records, joyously anticipating a glamorous new lifestyle on the way.

Unfortunately the boss of Bitchin' Records said I was rubbish and when I disagreed a gang of security guards with big sticks chased me out of town. So it's back to reviewing games...

disorder

Once upon a time, there was an arcade machine called *Robotron 2084*. Along with its more famous sequel, *Smash TV*, it re-wrote the book on fast action shoot-'em-ups. Scrolling was a big no-no. Instead the game took place across a number of separate arenas, each the size of a



meet orcas

This is Orcas, the mother of all monsters (apparently). Shoot him 6215 times and one arm falls off. Shoot him another 4583 times and the other arm falls off. Shoot him a further 12,311 times and he starts to look a bit peaky.

single screen. Baddies and power-ups appeared with alarming and relieving frequency, as your hero ran maniacally around the screen, shooting and dodging like his life depended on it (which, of course, it did). Once a screen was clear of enemies – you had to face two or three waves of them – you could move onto the next arena. Great fun. I called *Smash TV* "the best shoot-'em-up of all time" when I reviewed it for a home computer mag two years ago.

So what on earth are Malibu trying to do with *Total Carnage*, mixing the *Smash TV* style of play with an unsuited Rambo style plot and semi-scrolling landscape? It all goes very wrong very quickly.

disorientate

Whilst *Smash TV* took place within enclosed areas, *TC* supposedly occurs in large spaces, initially the jungle. Don't expect to be able to move where you like though. First of all, you have to fight off waves of foes. Then, if you're lucky and head in the right direction, the map will scroll a bit before stopping for the next bout of combat. Gaps in the tide of enemies have you wandering the perimeter of the screen, waiting for it to scroll, only to get killed by a member of another in-no-hurry group of foes. Gah.

The tiny screen and fiddly sprites are hardly suited to a game that involves lots of sprites buzzing around the place and some very precise dodging. Skilfully side-stepping enemies amidst a screenful of turmoil was one of *Smash TV*'s main charms. In *Game Boy Carnage* such intricacies aren't possible; you've just got to shoot everything the moment it appears.

As for the power-ups, these should appear and disappear during the fighting, causing much excitement as you try dodging flame and foe to reach your preferred weapon. Here the power-ups just sit there in a big group, making it very hard to pick a favourite and stick with it. You find yourself traversing every segment of the screen as you avoid the enemy soldiers. It's very annoying to lose your spread-gun because you've accidentally picked up the swirly flame thing instead. Incidentally, the latter – a fearsome circle of death in *STV* – is about as menacing as a damp sock.

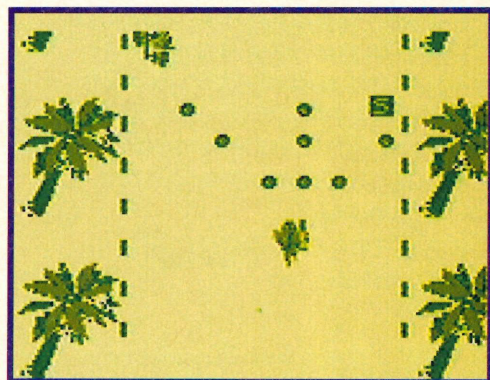
destroy

One problem *Total Carnage* shares with its predecessors is that the standard combat is far too easy and the battles with the bosses are far too prolonged. boring manoeuvre.

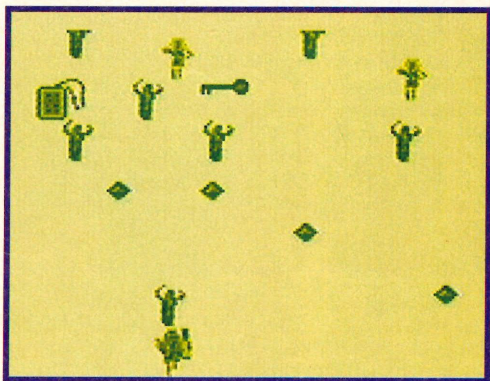
A silly idea to begin with, this game particularly doesn't work on a small mono screen. The chaos and movement was most of *Smash TV*'s appeal. *Total Carnage* is totally unconvincing in every respect. Fetch the big sticks – let's chase it out of town. ☹



What an excellent idea, exit area! I wish I'd thought of that before the horde armed nasties killed me.



The GOOD weapon. Why take two bullets into the caption when you can wibble senslessly about three?



One neat feature is the inclusion of bonus zones. Or is it some weird monochrome Tai Chi class?

END ZONE

Total garbage, more like. The idea was good, the original machine was good, but it needed too much custom trickery to make it work – trickery like colour and a huge screen. The game system doesn't stack up in a monochrome small screen environment and frankly it's all a bit crap, sorry.

Out: December
Price: £1ba
Publisher: THQ

38

Lamborghini *american* challenge

"I had a Lamborghini once," enthused Adam Peters as we waved Lamborghini American Challenge under his nose. "Really?" we asked in a mixture of incredulity and awe. "No," he replied, laughing. Berk.

When the call comes through I'm sat contemplating my my Marmite and sardines at home in Brighton. "Meet me outside Bath Abbey tomorrow, 10am sharp,"

the husky voice rasps. Click.

When I arrive at the designated location the following afternoon, 'T' himself is there to meet me. He looks around nervously, then hands over the brown package. "It's supposed to be good stuff," he mutters. "The usual fee." Then he's gone. I check my holster, then make my way back to the station. I have a long journey ahead of me.

the south west line

Bath: I take my seat in an inconspicuous place and survey the carriage for enemy agents. No-one looks out of place, except perhaps the chap in the corner in the Red Army uniform. The train pulls out and I breathe a sigh of relief. I hurriedly unwrap the package and pull out the contents. *Lamborghini American Challenge*. "A guaranteed rush," says the note. I unclip my holster and pull out my piece, tossing the old cartridge to the floor and clipping in the new one. I'm ready.

Trowbridge: To begin with, I must select an alias from a choice of fourteen. I opt for 'Cooper' in tribute to the late, great funny man: Tommy Boyd. A map of America appears with eleven locations highlighted. Each location offers a race round the city streets against six opponents, including thirteen named rivals, as well as faceless locals (who don't figure in the on-going championship). Each race costs cash to enter, but you get this back if you finish second and double it if you win. There's also the opportunity for some winner-takes-all betting with the other competitors.

Westbury: The race element of the game is great fun, with a variety of graphic backgrounds and different hazards. There are plenty of other cars to slip-stream past, though the corners are perhaps a bit easy to take at full speed. Contact with another car or one of the many bollards left in the road by anarchist workpersons will only slow you down, not send you flying. The sound is excellent, as are the graphics; smooth

scrolling and, as the note from 'T' suggested, a feeling of speedy travel seldom experienced by BR passengers.

Warminster: Two races in and it's all seeming way too easy. I've won both races and now everyone's scared to bet with me. Excellent.

Salisbury: Hmm... so far I've stuck to the circuits with dry conditions and no police. In New York I run into ice on the road (sadly not Vanilla Ice) but still win easily. The racing in *Lamborghini* is illegal Saturday night racing (in a built-up area) and in some towns the police don't like it. My radar detector (a snip at \$4000) warns me of their impending arrival halfway through race four, but I ain't slowing down for no-one.

This turns out to be a mistake as the Memphis police tactic is to try and ram me off the road for the remainder of the race, causing much damage to the motor and slowing me into a disappointing second place. Worse is to come.

Romsey: In Boston I adopt a different approach and slow down at the first sign of police involvement. This seems to work. They disappear quite soon and I return to full speed, losing less time than I would if I engaged in another demolition derby to the finish line. Sadly, I finish third in a strong field, and even though I'm a healthy second in the championship (out of fourteen) it's all over. I'm out of cash. Start again. After a break and a tactical re-think.

Southampton: Southampton is incredible. There's water everywhere. It's just like Venice. (No it isn't, Adam. You're deluding yourself. Ed.)

the south coast line

Fareham: A change of trains and an opportunity to try out my potentially life-saving zebra disguise on the platform, to the delight of fellow travellers.

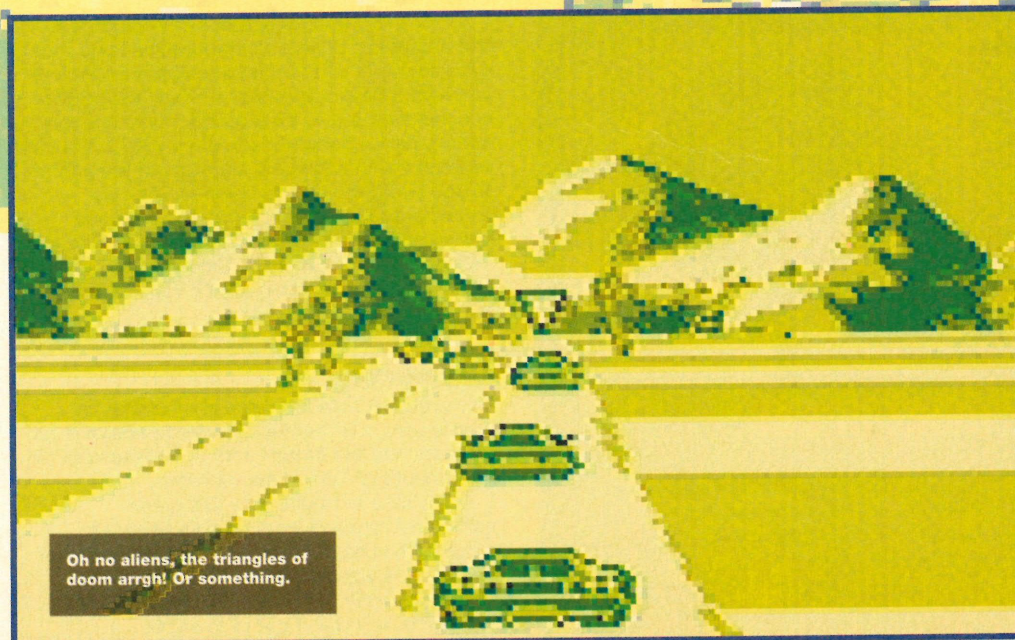
Cosham: What's with those big arrow signs at every corner in racing games? OK, so they warn you of an upcoming corner (usually mere nanoseconds in advance) but what's the worst thing that would happen if the signs weren't there? You'd turn a bit too late and spend a short time on the grass before returning to the road. And what's the worst thing that will happen when the signs are there? You'll crash into the signs and wreck your car. Very clever.

"A change of trains and an opportunity to try out my potentially life-saving zebra disguise on the platform, to the delight of fellow passengers."

Havant: I've got a better idea of where *Lamborghini* is coming from now. Rather than being a simple racing game, *LAC* has a lot of tactical depth to it. It's all about making good use of your money.

I made the mistake of spending any spare cash I had on upgrades to the car. These are of little use if you ain't got the money left to enter races. The trick is to build up your cash on the easier races, the ones you know you can win. Lure your opponents into betting with you (start small – a \$2000 opening bet will scare them off) and gradually work your way through to the expensive races. And be very wary of the courtes with a definite police presence.

Chichester: I adopt the new tactic and things



Highways 1-11 Revisited

The top driving action takes place across the Good Old US-of-A™, with each race set in a different town. Here are the first eleven locations, together with entry fees and some useful tourist info. You only get \$6000 to begin with, so some of these races won't be open to you until you've bolstered your finances with some prize money. And hey, remember – the more it costs, the tougher the opposition. Probably.

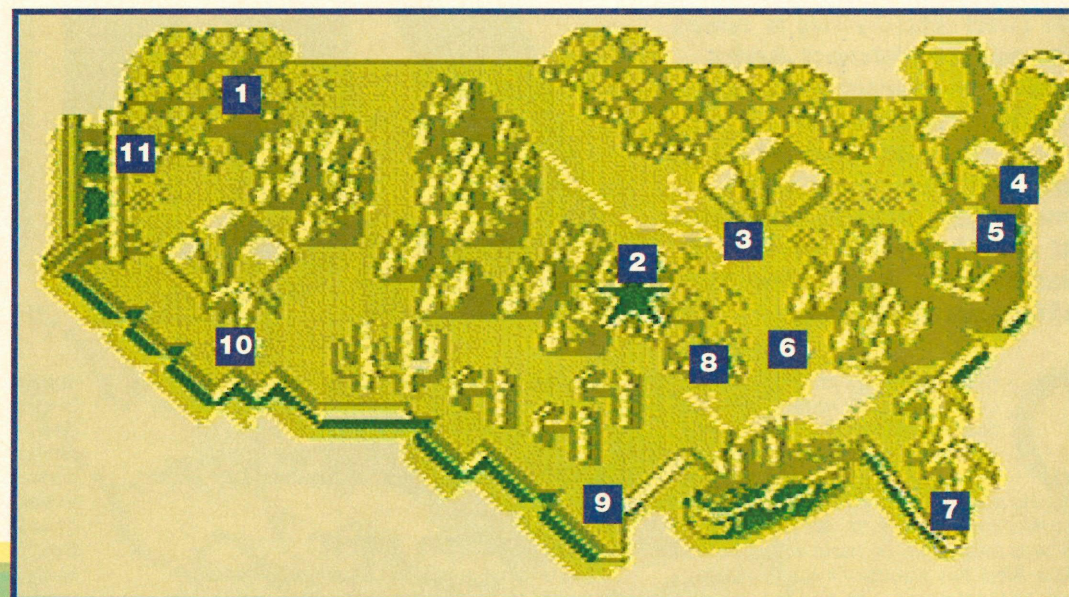
1 Spokane
\$18,000
Anagram of Ponkseas (another place I've never heard of).

2 Des Moines
\$12,000
Hmm... most of the really famous American cities are on the coast. (Did you guess?)

3 Chicago
\$16,000
Full of gangsters, mobs and international crime syndicates. Just like Ipswich, then.

4 Boston
\$6000
Be careful who you invite round for tea. (Tenuous historical 'joke'.)

5 New York
\$4000



Nicknamed 'The Big Apple'. Why is this? (Answers on a postcard please.)

6 Nashville
\$10,000
Nashville is full of country singers. But you have to go there or you won't complete the level.

7 Miami
\$3000

The setting for the popular US carpentry series, *Miami Vice*.

8 Memphis
\$1000
Elvis Presley used to live here. He now lives in Burnley (allegedly).

9 Houston
\$8000
Um... can anyone think of a space travel joke?

10 Phoenix
\$14,000
Milton Keynes in the desert. They're running out of tap water (this is true).

11 Portland
\$20,000
Near Seattle, the Home of Grunge™. So remember not to wash, or cut your hair or shave or er...(yes, point made. Ed.)

start coming together. I win a \$20,000 race at Portland and become very pleased with myself.

Worthing: What's with this brake button in racing games? No-one has ever, ever, ever used the brakes in a racing game. If people want to slow down for a tight corner, they just take their finger briefly off the accelerator. Personally I go permanently flat out, corners or no corners (I'm

an idiot, remember, so you do have to take any of this on as advice or anything).

Shoreham-by-Sea: The train passes right by Shoreham harbour, which is full of boats and stuff. It's just like Cannes, in fact. (*Oh no, don't let's start all this again. Ed.*)

Back home, after many more days of rigorous game-testing, I send 'T' my report. LAC is indeed

a fine game. The racing itself is great fun – initially easy, it gets tougher as you progress through the levels. With loads of courses to tackle, the budding joyrider will be at it for ages, so hurrah for the password facility. Hurrahs all round, in fact.

Oh yes it's great for train journeys as well, just so long as your mind doesn't wander. ■



END ZONE

Just like the real thing – only about £151, 975 cheaper. One of the best Game Boy racers about, with some excellent management aspects thrown in. Shockingly good, there even overtones of game play here. What next? Platform games without cutesies, beat 'em-ups that aren't SF2 Clones?

Out: January
Price: £24.99
Publisher: Titus

88

With unprecedented dedication, Trenton Webb spent three months living with and studying a nest of Brazilian Wood Ants before undertaking the most serious and academic review of *Zool* ever written. Perhaps somebody ought to have told him before he left? "Naaaaah..." said the GZ staff, unanimously.

ZOO!

OK, so *Zool*'s not an ant. Ha! Do I care? (Dep Ed's note: When we finally broke it to him that *Zool* wasn't actually an ant after all, Trenton just had to laugh. Ha ha ha, he said. Ha ha ha ha ha. It took five of us to prise the revolver from his mouth, but the company doctor was fortunately on hand with a powerful sedative. After two weeks of intensive therapy and correctional drugs, he's bearing up well enough to finish this review. The analyst says that he may even stop laughing at some point in the next few days.)

Mine is not the only tragic story. Back in the nth Dimension, *Zool* was a highly-disciplined ninja assassin: years of devoted training had been completed, moulding his mind and body into the perfect fighting machine. His stealth allowed him to slip past all known security precautions, where he would need no weapon but his bare hands to perform the fatal deed. Night's dark shadow was ready to depart for his most testing mission.

In a gross miscalculation of scale, however, *Zool* crossed the dimensional barrier to discover that, in our universe, he now possessed the approximate size and shape of an ant. The once-proud killer had to draw on all his powers to defeat even the lowliest jelly tot. Bit of a come-down, you might think, but his insectoid abilities served him well.

"Trenton just had to laugh. Ha ha ha, he said. Ha ha ha ha ha. It took five of us to prise the revolver from his mouth."

Besides, ants are quite hard – did you know that a single ant can lift up to twenty times its own bodyweight? (I'm sorry readers, but in his delicate condition you'll just have to bear Trenton and his factual excursions. Dep Ed.)

yikes an ant!

The original game had a fairly odd history, having a commercial association with a lolly sweets manufacturer (some of the baddies are sweets from rival companies. Interesting.) and making the unorthodox move from computer game to coin-op. It was also fairly difficult to play, as the high-velocity levels were packed with cute-but-deadly enemies.

The variation of attack moves was quite excellent for its time, allowing stomping kicks, slides, mid-air spins, and a sort of shuriken missile weapon.

Although you could be mistaken for thinking that *Zool* was spitting formic acid, the ant's natural biological weaponry, from which the species takes its Latin family name Formicidae. (Sorry

about this – Dep Ed.)

Zool's fancy moves have translated very well to the Game Boy: something which cannot be said of the rest of the game, unfortunately. The backgrounds might look fine in these screen shots, but as soon as you put on any sort of

speed then the graphics become a ghastly blur in which the smaller details (missiles, monsters, deadly spikes – nothing important, you see) are almost indistinguishable. I tried squinting in concentration, but had to give up after I started to see strange shapes and faces in the melange of scrolling pixels ("Elvis appeared on my Game Boy" Shock Horror Probe!) A draconian time-limit prevents playing through at a slow but manageable pace, so you're damned either way.

zool ant more like

Coupled with this is the sad fact that *Zool*'s collision detection is about as effective as that of the Titanic. Be of no small certainty – stomping on marauding fruit is far more treacherous than a glass of Liebfraumilch might have led you to believe. There's nothing more annoying than pulling off a skilled attack move only to find that you've been stuffed by a carrot, because the computer didn't recognise just how perfectly you'd performed it.

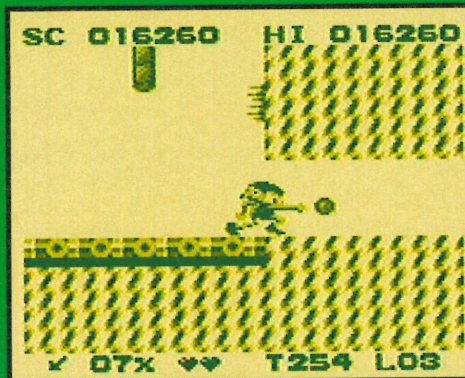
Zool wouldn't have shown much eyebrow-raising talent even if it had been done properly. As it is, technical problems bedevil the entire project and turn an OK-ish platform outing into an unplayable mess.

When it comes to difficulty, there's a big distinction to make between a high level of challenge (which is enjoyable and involving) and repeated arbitrary or accidental character death (which is a pain and a turn-off.) *Zool* was always known for the former, but it's the latter you'll find on this version. ■

pro tips



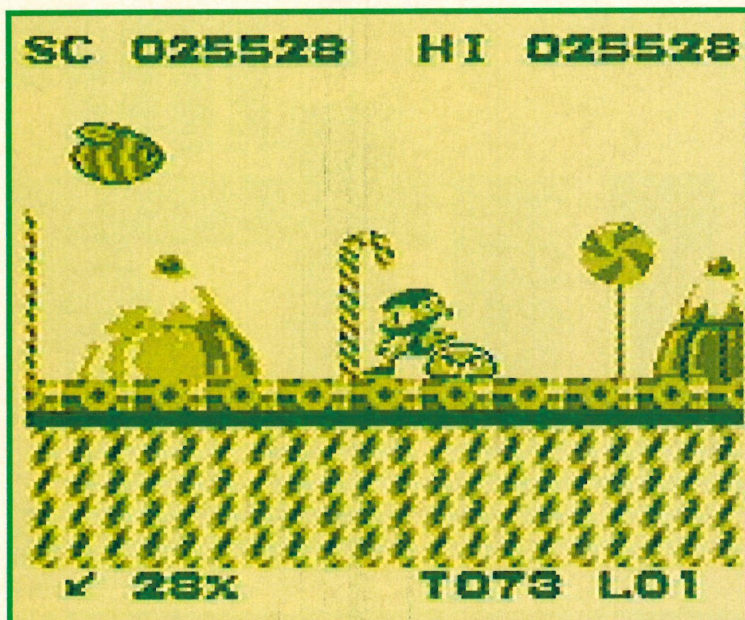
Pro Tip 1: when the game starts try heading left, not right, for an extra life. Look for the shield with a Z on it. This holds for the later levels, as well.



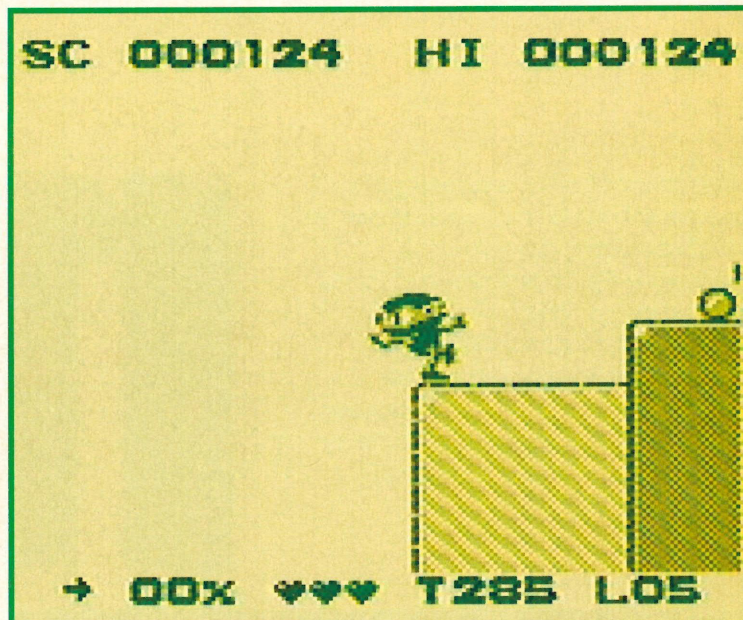
Pro Tip 2: when you get here, shoot through the wall for a secret 1-Up room. Keep shooting when you leave as the allsort will have reappeared.



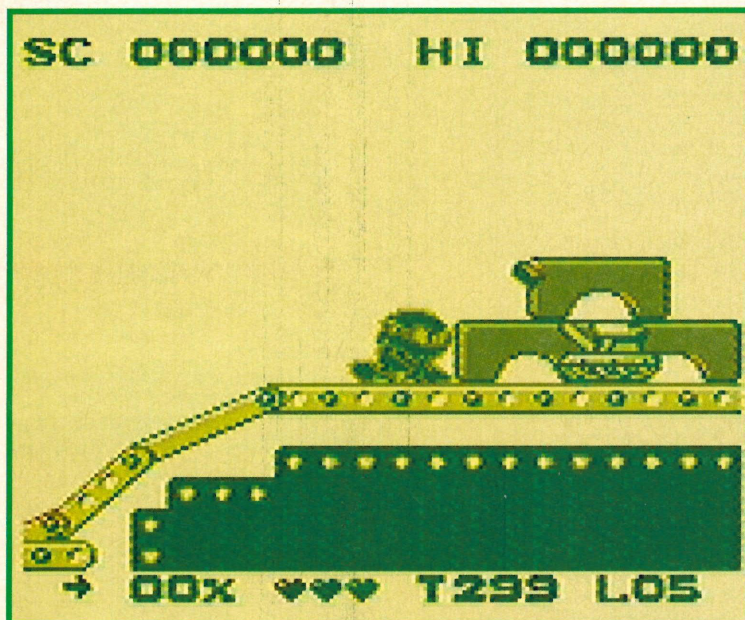
Pro Tip 3: when you see this, sit down and ask yourself if there isn't something better you could be doing with your Game Boy. Or your life.



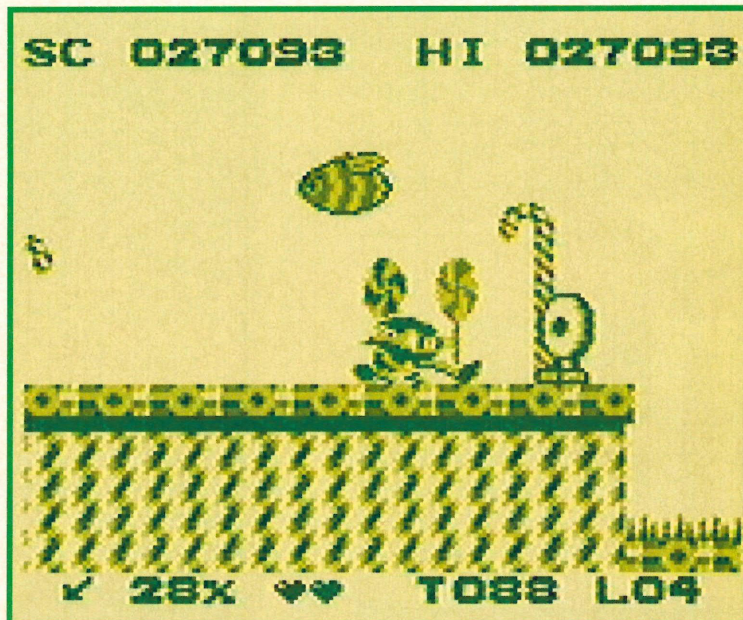
Act too slowly and Zool is wheel-clamped by the Metropolitan Police Traffic Control Bee.



When a ninja's sensei orders dishonourable action (ie this game), seppuku must follow.

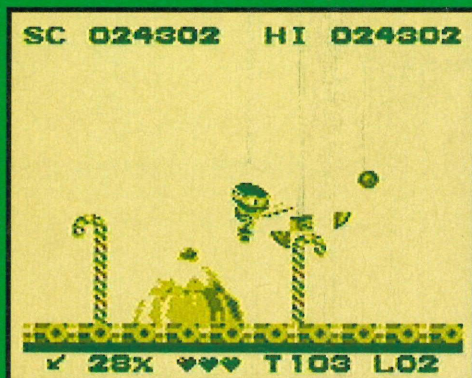


Ants have a highly advanced society. There's no ant equivalent of The Word, for example.

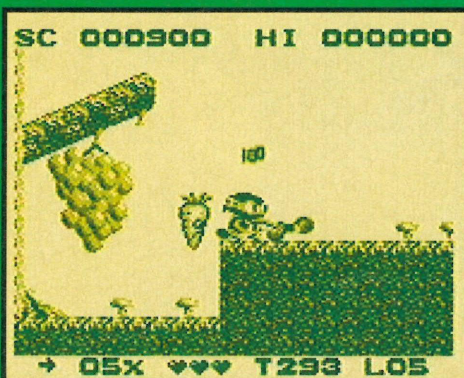


Zool learnt the 'splits' attack whilst working as a chorus girl at the Folies Bergere.

zool spot



Zool launches into a candy stick with cool aplomb. He's got to be a bit paranoid hasn't he, attacking such innocuous everyday objects, with or without cool aplomb.



Watch out, Zool! There's a mad carrot behind – oh look, it's no good, I just can't take this seriously any more. When does the next plane leave for Brazil?

END ZONE

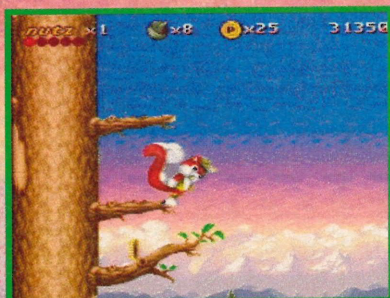
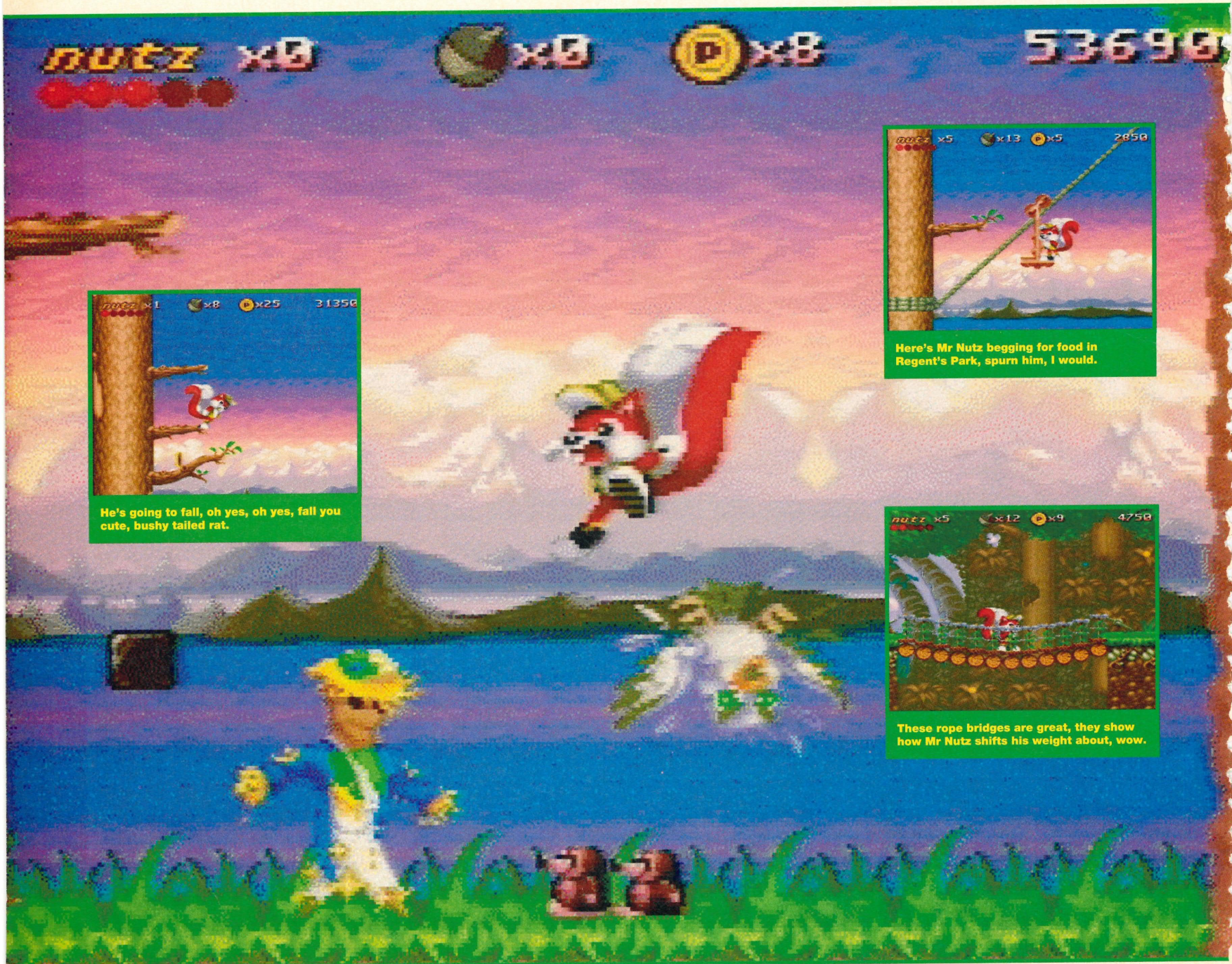
Do you know that ants breath anaerobically, absorbing oxygen through their chitinous exoskeleton? This makes it an impossibility for any species to evolve beyond a few inches in size. Oh yes and don't buy Zool on the Game Boy. (Call that a verdict? You mad bloke. Dep Ed.)

Out: November
Price: £24.99
Publisher:
Gremlin

57

Mr Nutz is a strange name for a character; it either implies he's clinically insane or is a synonym for a man's naughty bits. **Simon Kirrane** attempts to discern if Ocean's new hero is laughably crazy or just a load of old bol... (Snip. Ed.)

mr nutz



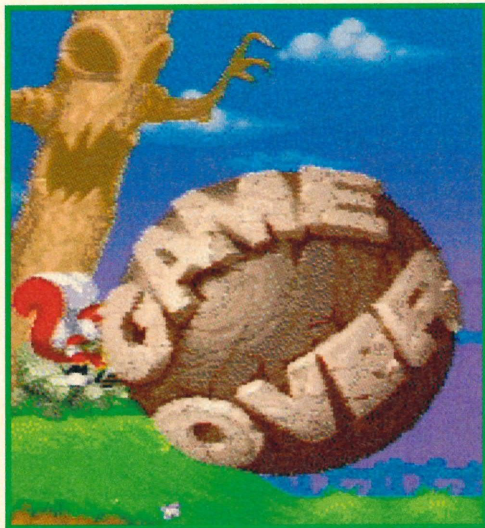
He's going to fall, oh yes, oh yes, fall you cute, bushy tailed rat.



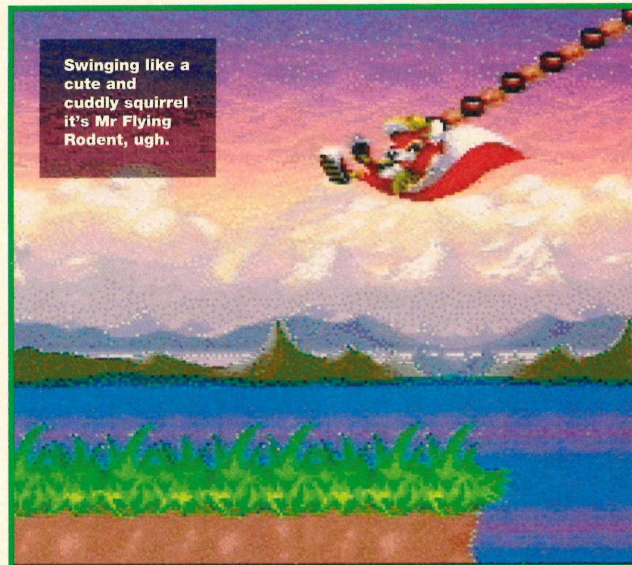
Here's Mr Nutz begging for food in Regent's Park, spurn him, I would.



These rope bridges are great, they show how Mr Nutz shifts his weight about, wow.



This will be the subtle message from the sponsors of the game: "Game Over - they make great rock balls."



Nifty nut facts

1. You get them at Christmas.
2. They're in Snickers bars.
3. Incidentally, what is a Snicker?
4. They're a prime ingredient in Cadbury's Fruit and Nut.
5. But so is fruit.
6. And chocolate, come to think of it.
7. So why isn't it called Cadbury's Fruit and Nut and Chocolate?
8. Where was I? Oh yes...
9. I don't like Fruit and Nut.
10. That'll do.

No matter what your opinion on the subject, cute definitely sells. So if it's small and fluffy then you're onto a winner, right? For this reason alone, *Mr Nutz* will be a storming success. "Hold on there!" shouts The Voice of Reason, "You can't just go around saying a game's good because it's cute."

Yeah? Says who?

"Those of us who like a bit of gameplay in our games," continues Voice.

But he's such a fuzzy, cute, lovely-punkin' little squirrel (*Stop that! Ed.*) He's so sweet that he even wears a liddle-biddy hat and cutesy trainers (*If you don't stop right now I swear I'm going to crack you. Ed.*) and his floppy tail is just sooooo adorable (*Uh oh, I'm having bileous attack. Ed.*) He can run, jump, throw nuts, sweep baddies with his tail, swing from ropes... You know, all the things that squirrels always seem to do in real life. And there are all these woodland animals and things that run about the place looking... well... cute, really. And Mr Nutz is all smiley and squeaks when he's hit by something "That's as maybe," interrupts Mr Reason. "But what of the gameplay? We all want to know, don't we kids?" (*Er... do we? The kids.*) "So about your business, mister reviewer man. Tell us." Very well. Once upon a time...

If you go down to the woods...

The idea is to run along collecting coins and nuts (or should that be nutz?) to throw at the enemies. Being an enchanted place, the world of Mr Nutz is full of strange creatures, including walking apples (that look very suspiciously like Ribena berries), scarecrows, spiky snails, flowers with teeth (yes, we've all seen *The Little Shop of Horrors*) and ballet-dancing dandelions (now, them I see all the time around our house, but that could just be those odd fumes from the local solvent factory).

All you have to do is get from the start to the exit (usually on the right of the level - what a surprise) before moving on to the next area. Each world is split into sub-levels (some of which have day and night scenes), each with its own hazards and enemies.

At the end of each world is a nasty creature who must be jumped on or otherwise squished, making them die in a... er... flashing on and off before vanishing kind of way.

...wear a coat

Alright, I have to admit that *Mr Nutz* does look very sweet. The detail and colouring on the characters and backdrops has been very nicely

done, making the whole thing look like a cute cartoon... until it moves. On the whole, the animation is good, but it just hasn't got the "Aw, look at that - isn't that nice" effect that a cutesy platform game needs. Mr Nutz does his thing pretty well, but he doesn't do ENOUGH cute things, making him fall down a bit as a character. We want pathos, we want insight, we want something slightly more original, something that's had a bit of thought put into it.

As far as gameplay goes (yes, Voice, here's your bit), *Mr Nutz* is rather lacking. After just a couple of levels it soon becomes abundantly clear that there isn't a great deal of depth. You just run, jump and belt enemies ad nauseum (*Sic. Ed.*). It's doubtful that anyone with any experience with cute platform games will be addicted enough to stick at the adventure to its conclusion.

The only real fans of this game are likely to be younger children (under tens), who may be taken in by *Mr Nutz*'s pseudo-cute appearance. Maybe we're just getting old around here, but that alone just doesn't wash.

Mr Nutz really does not have the hook it needs, leaving you with a repetitive, dull, run-of-the-mill husk (please note the gratuitous nut metaphor) of a game platformer with some pretty decent visuals. [E]



END ZONE

He may try to be cute and the graphics are certainly sumptuous, but the whole gameplay experience is a bit empty. Level after level of strikingly similar jump-run-collect-bash action very quickly becomes tiresome. You may argue that kids will like it, but even they should avoid it.

Out: December
Price: £45.99
Publisher: Ocean

63

Aimed at the more mature gamesplayer *Tesserae* is designed for people with wit, verve and sex appeal. But here's *Andy Butcher's* review anyway.

There are stacks of puzzle games for the Game Boy. Tonnes and tonnes of them. So many, in fact, that if you put them together in one huge stack, they'd probably even tower above *Blue Peter's* John "Too Tall" Leslie. And so the question must be asked: is *Tesserae* any more worthy of your hard-earned cash than the billions of other puzzlers available?

contrast and compare

The answer to the latter question is... well, yes, I suppose. It's different from the majority of Game Boy puzzlers in that it's straightforward and subtle. *Tesserae* is certainly under no delusions that it's an "arcade game with puzzle elements" – this is a brainteaser, pure and simple.

The nearest existing game that I can compare it to is *Solitaire*, the pocket purveyor of personal pleasure in which the player must clear the board by removing pegs which have been jumped over by other pegs. There are also elements of chess in *Tesserae*; the boring elements, unfortunately – but at least you don't have to sit in a room with Nigel Short.

slide your tile

The game of *Tesserae* can be played on a variety of differently shaped boards, including an oval and a doughnut configuration. When you've decided on a field of play, your board is filled with tiles.

There are three basic forms of tile – the circle, the square and the cross. These tiles are similar to the pegs in *Solitaire* in that your aim is to clear the board of all but one of them. Sounds simple, doesn't it? It's not.

Tiles are cleared by selecting a particular tile, and then "jumping" it over an adjacent tile to either a free space or on top of another tile. The tile which was jumped will disappear, whilst the tile landed upon will either remain as it was (if it was the same type of tile as the one moved onto it), or else become a "secondary tile".

These are basically two different tiles on top of each other, and are represented by a combination of the two original symbols. If a third different tile is later added, then the pile of tiles becomes a "tertiary tile".

confused yet?

Secondary and tertiary tiles can only be jumped over by tile types which are contained within them (which is all types in the case of the tertiary), or by identical types of layered tiles. Secondary and tertiary may themselves only jump over like tiles, and not over single tiles. It's complex, isn't it? Fortunately, it becomes slightly more obvious when you actually play the game.

There are three levels of difficulty within *Tesserae*, ranging from "hard" to "bloody hard" (in my view). The more tricky boards contain secondary and tertiary tiles right from the very beginning, allowing for greater depth of gameplay and incredible difficulty.

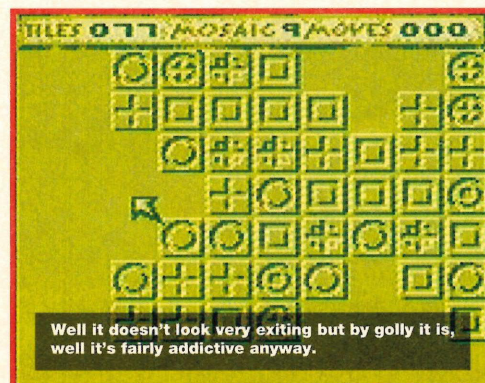
Patience and deep thought are the name of the game, but the pain does not seem to be worth the gain for quite a while. And even when it is, it is all rather pointless, 'cos this is one of



tesserae

those horrible 'test yourself' kind of games, with no highscores, no points – just pride at stake

Annoyingly *Tes'* becomes rather moorish. Sure it's tough, but the calmer, more collected individuals amongst us will find it strangely addictive. Just remember if you're playing it on a train though, occasionally throw your shoulders about, go ooh and ahh and pretend you're Mario'ing. After all, you wouldn't want to be known as some kind of tiler now would you? ■



END ZONE

And you thought tiling the bathroom was tough. *Tesserae* is a vicious nasty puzzler that confounds and confuses. It ain't fast but slowly puts the hooks in and before you know it, it's got you. Although it's generally the same level again and again and it keeps you playing.

Out: Now
Price: £19.99
Publisher:
Game Tek

79



crash dummies

The Incredible Crash Dummies, protect themselves by going to pieces - in the same way that *Simon Kirrane* is apt to go to pieces when people giggle at him in the street.

Right then, *The Incredible Crash Dummies*. It's a licence, it's based around some toys which in turn are based on some TV commercials whose purpose was to sell Volvos. So there you have it, this is the obvious choice for a platform game conversion.

There are lots of things to entertain you in the game but it appears that the crux, the most crucial element of plot and gameplay revolves around you helping *The Incredible Crash Dummies* to avoid losing limbs.

Hardy as you might first suspect these blokes - after all their job is to drive cars into walls - er they're not. In fact they are quite happy running around all day (if run is the right word) lacking either arms or legs or both.

Now to call a game *The Incredible Bouncing Torsos* might not be good marketing, but let's face facts, it would give a clearer indication as to where this game is going ie straight to the critical injury ward of St Bernadettes.

It's all very simple and bouncy and platformy and a licence, I suppose there is room to claim a

certain amount of innovation: if you are half way through a section and want a rapid indication of how your character is doing just count his limbs (or try paying attention). If he's got arms and legs (two of each) then he's fine ranging down to him having only a torso and a head - which means he's on his last legs, if you see what I mean.

As well as trying to keep body and... well just body together you must also race around platforms while avoiding hazards left to hinder your progress by the evil Junkman. These involve falling cars, falling lightbulbs, robot dogs, small planes that drop lightbulbs and even mad parking meters. You are armed (ho, he) with a set of spanners which you can throw and you can leap on things, though there are also some things you can't jump on, so try to be discerning in your leaping.

dumb dummies

There are enough levels to keep you busy and a difficulty curve that bends skywards after the second level, nudging higher still after the third.



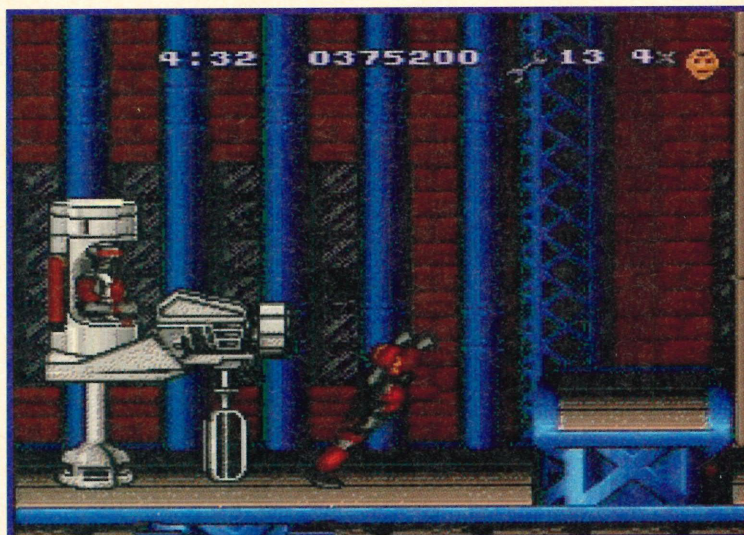
Look at the size of that man, he's the same length as that car. Unless that's a Honda Civic I'm appalled.



Blow yer man up and let him float quite uselessly around the screen until he falls down again.



Slide Crash Dummy, slide like a mannequin with no legs on soap suds, yes.



Our hero leaps out of the way of the enormous egg whisk in the nick of time.



Leaping from platform to platform the torso with one arm and a head is barely a match for anything...



...until he comes across the gas cylinder with a head and a flaming pipe. Of course!

The problem is that while trundling through the game, although you may giggle at the deteriorating state of your CD, after a while you find that it is only curiosity that is keeping you playing. Sadly (as well as killing cats) curiosity is not a great enough motivator to get you angling for the next level when you keep losing stupidly time and again. This problem is compounded by the lack of either level codes or save games.

It has been stated that compelling video games combine feelings of boredom with short intense bursts of desperation. These elements are found in *The Incredible Crash Dummies* but the boredom is all in the game and the desperation comes as a result of realising that you've not spent your

money all that well. Oh dear I've peaked too soon haven't I? This is the review bit, not the verdict bit but you already know what I think of the game, so to throw you off the scent I'll say some positive things and add a bit of balanced judgement: erm... oh dear. No wait! Erm, aha! Yes. The game involves characters that have

already proved popular in some quarters and it adds to the concept of *The Incredible Crash Dummies*. In fact there are some fantastic cartoon sequences that add a depth of character to the

lads hitherto unheard of in the history in video characterisation. The humour is sharp and relevant and the puns wrap you up in a warm jacket of fun and frivolity (*you're lying aren't you?* - Ed.) yes I am. ■

“ Now to call a game *The Incredible Bouncing Torsos* might not be good marketing... ”



where do they come from?

Now you might think that the Crash Dummies are a product of a sick advertiser, preying on the minds of weak willed, and let's face it paranoid consumers. Not so! I cry. The crash dummies are a special breed of people who wear plastic suits and are subjected twice daily to Some Mother's Do 'Ave 'em. During these screenings they are also bombarded with phrases such as "that Michael Crawford does all his own stunts..." After this mind warping they are welded into Volvos and thrown out of the windows of corporate offices. If they survive to the next day they are encouraged to submit their ideas on safety.

Sadly Archie Crash Dummie the first Crash Dummy has been recycled and is now appearing in Burger King as 250 cartons of drinking straws.



END ZONE

It has been suggested that this game would suit the younger end of the market. Though why on earth an eight year old would enjoy such dross is beyond me. No gameplay, no lasting enjoyment, no fun, no buy, no way. Still it's armless (yes and, of course, you're fired - Ed.)

Out: Now
Price: £49.99
Publisher: Acclaim

65

Lamborghini

American Challenge



Patrick McCarthy's gone mad... again. So we sent him out for a pleasant drive in the country with *Lamborghini American Challenge*. "Get well soon Patrick" we cooed - pointless really.

Let me take you back in time, children - back, back to long before you were born, around the start of the century... Can you see the edges of the page wobbling about in a 'weird' way? Can you? I told you not to drink that Vim... Right, we're there now, you can open your eyes. We're back in the days when women are going all out for the right to vote, by throwing themselves in front of horses and chaining themselves up (it probably sounds a bit like one of those videos Uncle Henry brought back from Amsterdam, but it's not quite the same) and computer games have not long been invented. Already there are loads of driving games.

Most feature you, as the 'driver,' and a selection of background music that sound like Les Dawson Plays Andrew Lloyd-Webber On The Hammond Organ At Speed. Driving games are supposed to make you think, "Oooh. That's a drawing of a really expensive car. And there's a



why?

The police drive along beside you, getting in the way. They don't arrest you. What are they, students writing a dissertation on joyriders? If you use boosters and leave them behind (at 300 mph) they fine you after the race - but how do they catch up with you to do it? Occasionally they catch up with you again during the race - how? You're doing 300mph, for heaven's sake.

Also who the hell are all these other drivers? They're obviously not in the race, because nothing happens to your position when you overtake them. Are they just Sunday drivers out for a 200mph cruise? Who are the ones who seem to have a giant magnet that drags them toward your car, no matter where you go? And why has everyone in America got a Lamborghini?

These things keep me awake at night. And how, if I win 13 races in a division, how can someone else win 14? Where are they racing?



really 'cool' American man in a brown leather blouson-style bomber jacket." Sometimes there's a 'passenger' and you think, "Stap me! If he doesn't have a friend, in this case a poorly-executed drawing of a woman. (Either that or she has a hereditary wasting disease of the calves). I bet if I play this game, I will be pretty 'cool' myself. Just hold me back if you can, chaps. Where's my farthing?" Now we're going back to the present again. (Wibble wibble).

Here we have another in the genre. This one has you driving your way through four increasingly difficult divisions, (Three, Two, One and Professional), trying to win enough money to compete in the time trial that'll let you qualify for the next level. You can bet your winnings against other drivers or spend them on better equipment for your car (including a fab armour thing that turns it into something resembling a batmobile). It's *Crazy Cars 3*, basically. You can also race a friend, though.

You know what to expect: A winding road, with a steering system that doesn't allow you to go more than six feet off it, and certainly won't allow anything as outrageous as turning round. Lots of other identical cars on the road. Opponents who seem to start the race 3 miles further up the road than you do, because they're certainly nowhere to be seen at the start. Oh and hings to make your car go faster, things to hit your car against. You've seen it all before, so don't go pretending you haven't.

Like any other license from a "prestigious" automobile manufacturer – Lotus, Lamborghini, Reliant, it doesn't matter which, as long as the back view of the car is really easy to draw. There's oft-repeated roadside sprites (the same tree; the same cactus; the same telegraph pole over and over again) and a half-screen backdrop that repeats several times as you turn five degrees in any direction... Now read on.

Just like all the other licensed driving games around at the moment, Lamborghini don't want you to get the idea that they think it's funny or clever to crash their cars. You drive at 203 mph in 4th gear, 253 and 306 mph in 5th and 6th, and 315 mph with the rare and expensive turbo on. But if you hit a tree, a cactus, or a rock at the side of the road, instead of doing a thoroughly-deserved James Dean impression and gaining a new shaving experience, there's nothing but a bumping noise – and you carry on. This is not exciting.

Actually, there's another little point here. You're not allowed to crash a car because it reflects badly on Lamborghini, but you are allowed to drive through built-up areas at 300mph, in the dark, with no headlights. Are

Lamborghini condoning that?

Anyway, even if you deliberately bash into everything else around you, all that happens is you slow down, and smoke rings appear at the back of the car. Obviously the driver has given up and is smoking a cigarette – which is outrageous. Don't they know smoking causes lung cancer, for heaven's sake?

In an attempt to make it interesting, you can bet against your competitors. Unfortunately, it doesn't matter if you don't match the top bet, you're still "in." But if you beat all the people you bet against and only come second, you don't win the pot. So what's the point in having side bets? The prize money's for the race – the bets are supposed to add interest.

“ Obviously the driver has given up and is smoking a cigarette - which is outrageous. Don't they know smoking causes lung cancer, for heaven's sake? ”

They don't.

It's depressing. Why games companies are still regurgitating this stuff after all these years I just don't know. Good things can be done with driving games – look at stuff like *Road Rash*, or *Mario Kart*. Even *Exhaust Heat* at least has a range of circuits to get to know.

Lambo's all very good, well programmed and the like, but it's also hideously standard. The twists are more slight deviations than a new routes. ■

Your characters

Three people, drawn together through their eyesight imperfections, trying to show the world that handicapped people can compete on equal terms with the fully-sighted. There's absolutely no difference in their abilities, just a different coloured car (although this fact has passed them by).



Sly

Must be cool, because he has sunglasses and a haircut like Lou Reed. Unfortunately, his hair is a wig, and the glasses are because, unfortunately, he's blind.



Pam

The token chick. Only having one eye (note artfully arranged fringe) affects her depth-perception and can hamper her driving occasionally.



Joe

Beard, shaved head and chronic short-sightedness, necessitating glasses. The two facts are connected: in the mirror, it looks to him like he's shaving his face.

END ZONE

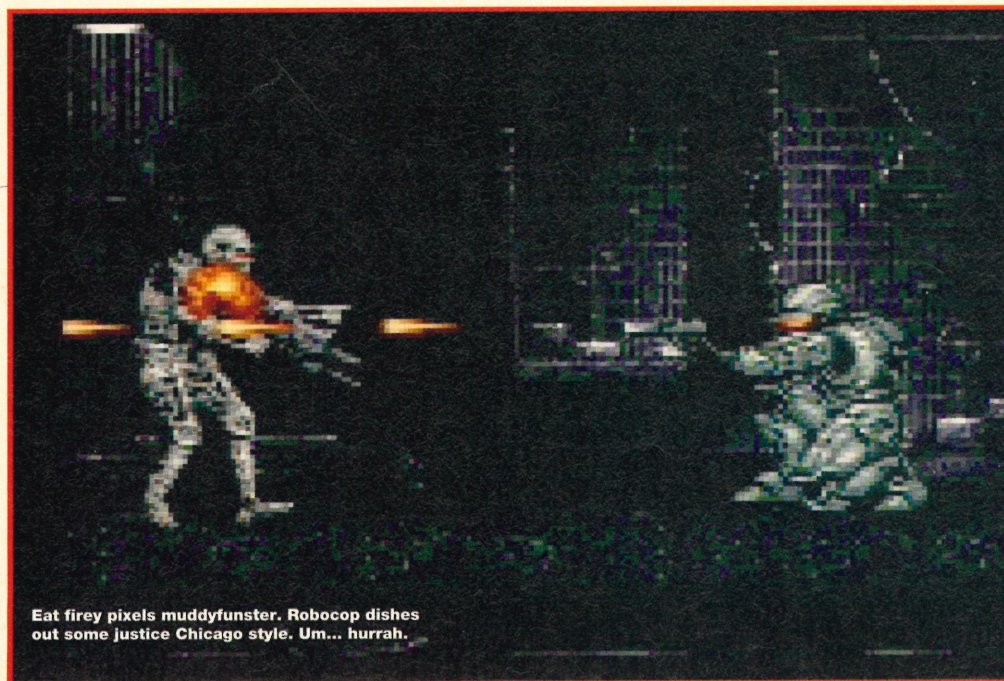
Deja vu, j'amais vu – this game's got the lot. The result's more of a Ford Mundaneo than Lamborghini, a competent all-purpose motor, but by no means a super car. Take a good look at *Mario Kart* if you're up for a racing game, or for that matter *Rock 'N' Roll Racing*. Unless you're a bit dim that is.

Out: December
Price: £44.99
Publisher: Titus

70

robocop

versus



Eat firey pixels muddyfunster. Robocop dishes out some justice Chicago style. Um... hurrah.

Andy Butcher's seen the future and it works. That is if you consider walking around shooting people in the head work. If you do then you'll probably want to take a shot at *Robocop Vs Terminator*.

Right. So what's that mean then? Did someone pay huge sums for two licences – the licence to use the Robocop name as well as the licence for the Terminator name? Or did the two come cheap as a job lot? Or since the film hasn't been made, did both names come free? Or even weirder, did a film company pay the programmers because they've come up with a great idea for a movie?

It's funny what goes through your mind when you're staring down the chest of a woman aiming a pistol at your credentials. I don't know why she was so upset, could it be I'd glossed over the fact that I'd completely missed the comics angle? Such is life. There are lots of violent women in *RvT*. Come to think of it, there's



terminator

lots of violence in *Rv7*. But don't let the title fool you. It gives you the impression that two futuristic and special-effects giants come face to face with each other in the fight to end all fights.

They would do, if this were a beat-'em-up. But it's not. It's a platform game and that puts the kybosh on any suggestion that this is the Eubank versus Benn of Hollywood. The plot is a load of predictable drivel that explains how the Skynet super computer went horribly wrong and sent a load of Terminators out to take over the world. You have the debatable honour of playing RoboCop whose task it is to wipe out the Skynet super computer. This is the only excuse you need to go out and blast everything that moves. Though of course, it's never that easy. It's the guilt you see, it's all his fault, Skynet getting smart...

agile as a brick

The idea is that you worm your way through ten levels avoiding bullets and blasting inanely in a bid to reach then liquidate the end of level guardian and so complete the level. Along the way you have to avoid the usual gang of obstacles that are surreptitiously put in your way. Nothing new there. The game works on

health points. At the start of each new life (you begin the game with five lives) you have the full complement of eight health points but these are depleted every time you get hit. Fall down a hole and you can lose a complete life in one go – bang go all your health points.

When God was handing out agility, RoboCop was polishing his gun. As a result, he can't find his way over things like crates and rubbish bins or over large holes so you have to go round them instead. The only way to progress is often to climb ladders, cross steel girders or shuffle along convenient poles – anything so long as you don't jump. Through all of this, you have to keep a cautious eye out for those all-important bad guys.

It sounds as though you've got everything stacked up against you but salvation comes when you score a direct hit on some of the bad guys. They leave you a gift in the form of extra health points, a new piece of hardware, or even a smart bomb that kills everything on screen – which is jolly decent of them bearing in mind

you've just removed their spleen with .357 magnum. As you acquire new weapons, you can alternate through those you're holding. These can be anything from the bog-standard pistol to a rocket launcher and a gatling gun – and let's come clean about this one, mini-guns are fun.

The first couple of levels have you spending most of your time kneeling down to dodge bullets, climb ladders and leap the occasional rolling barrel. As the levels progress, things liven up with a surfeit of bridges that crack under your weight, daunting chasms of fire and a wealth of automated surveillance units that react to your movements. The surveillance robots become harder to avoid the further you advance. Sometimes you need to gun them down and at other times you're better off avoiding them. It's the ones that move around that get you every time. Later levels also become more maze-orientated and a natural route doesn't always seem clear. In some levels you have to scale towers to blast the alien at the top, in others your

“ When God was handing out agility, RoboCop was polishing his gun. As a result, he can't find his way over things like crates and rubbish bins... ”

murphy's mates



This is Alison. Pretty girl. Provides a lovely hole in the stomach for you and entirely free of charge. Crouch down, fire and she doesn't put up any fuss.



This is Ed. You can recognise him because he's a seven foot high steel killer bast monster from hell with a big gun. He doesn't like you. At all.



And here's Colin. Bit of a hero, our Colin. He likes sitting out of the way waiting to catch you when you get lost. That shield tends to deflect your shots.



Mike, on the other hand, is not. Once he catches sight of you, he keeps on your tail and won't leave you alone until you've introduced him to your gun.



This is Linda, she offers a massage service to relieve your aches and pains. Watch out though, she can turn nasty when she wants to.



Fuelled by envy portly Robocop comes across an anorexic robot and beats him senseless.

path is more linear, but shooting is always the top of any things to do list.

and now a break for refreshments

Take a breather to look at the screens around this review and judge for yourself. Pretty impressive stuff... except that things don't really look very different. Some great looking sprites though. Rather conveniently for the programmers, Robocop shares a lot in common with a polished steel brick, so he can't move around very quickly. He's not much of a jumper either. So you don't need, or get, much out of Robocop on the animation front – he fires in all directions and occasionally tinkers with his gun but that's about it. The weapons liven things up a bit, especially when Robocop does his party trick with the Gatling gun and everyone disappears – for some strange reason. It's a shame they don't fall down dead, accompanied by a touch of blood – just for effect, you understand, we're not sick or anything. Instead you get a brief fireball, a whimper and a disappearance trick. The developers wanted to add more violent graphics but Nintendo would never have granted them a licence to sell the game.

In a perverse interpretation of sexual equality, the first few levels are populated with mostly women enemies – big-chested, heaving women of the type guaranteed to upset feminists. That's not to say there are no men in sight. You've got long-haired hippies hiding behind corners each with a handy Kalashnikov, the odd shielded soldier, some terminator-skelies and a few robots to balance things a little. Most of the character sprites tend to be fairly large but the real excitement comes at the end of each level. The guardians vary from one level to the next but they all take a good deal of blasting before they drop. If Robocop manages to annihilate them, he brushes his hands and wanders on to the next level. The sound is a bit poor. All the bog-standard blasting and dying noises are here – not exactly in abundance but they're here. They're resonant, I'll give them that, but...

the woman from hell

After your first couple of games charging headlong into gun-toting females you eventually work out what's about to blow your armour off and what's going to keep your mechanics ticking over. Then it gets to be much more fun.

With licences from two movies that involve state-of-the-art effects you inevitably have high expectations and *RvT* could have delivered had it had more variety. Some bright spark will probably say it couldn't be done, but *RvT* could have been an excellent game if it had taken a leaf out of *Probotector's* book. In *Probotector* you get huge variety from level to level with overhead views and 3D sections. It's a formula that keeps you riveted to your seat because you want to see what's coming next. In *RvT*, what's supposed to hook you is the opportunity to play the part of Robocop, but that's a very short-lived thrill – he's a tad to straight to be real fun. There are big sprites in the game and the levels do change a bit – but that's not much compensation.

Ultimately what spoils the game though is Robocop's speed. He can't do anything acrobatic so things don't move very fast and the action never gets really nail-biting. You don't leap over great chasms – you avoid them. You don't sprint out of the way of a firing cannon – you crouch to dodge the bullets. If you're playing on an American SNES, the action is noticeably faster, but on the Brit machines the loss of pace really holds the game back. *RvT* could so easily have been as powerful a game as its title suggests. As it is, it's just an above-average platformer. Still, there's always the film... ☐

END ZONE

Great name. Great possibilities. But essentially a seen-it-all-before platform game. With only the comics to work with, the programmers had unlimited opportunities but we've ended up with a pretty-looking platformer that has no more than you'd expect from any platform game.

Out: December
Price: tba
Publisher:
Interplay

71

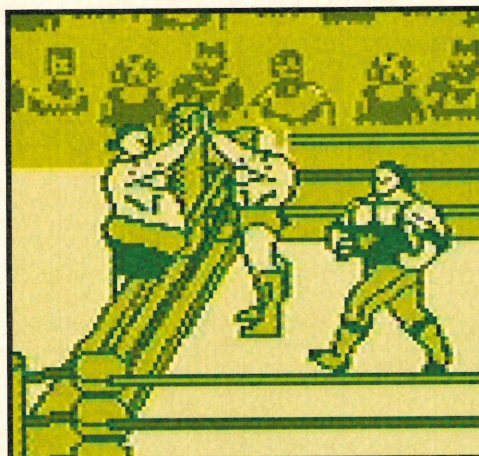
WWF3 king of the ring

"You know I had that WWF 3 - King Of The Ring in the back of me taxi the other day?" chirped the cheeky cockney cabbie. "Well I hope he explained why Acclaim's latest offering isn't as gripping as it could be." the Game Zone floating persona* replied.

Cue amazing taxi driver monologue review: (NB This idea owes nothing to either Martin Scorsese or Robert DeNiro). "It's amazing how people enjoying watch these weird lard ass blokes ponce around the ring 'itting each other." Proffered the driver of said Hackney carriage. "I mean to say, this is the third WWF'er we've seen on the Game Boy. Even if it is based on the 'King Of the Ring' tournament why have they done anothe? Back in my day we only had one wrestling game - fighting with yer Missus on a Friday night after the pubs close - and that was good enuff for us mate. Wots all these kids want with another one?"

we jump a red light...

"Flip me though fair's fair, them Acclaim geezers have gone overboard with the options - singles, Tag Team, Two Player head-to-Head and Tournament bout, King of The Ring mode and three difficulty settings. They're all there,



Uh oh, they've entered into the handy holdy let's be pals and never stop grip of er... friendship.

huddled together under a single menu, just like it was back during the blitz."

...then kill a cyclist...

"Dahn to the nitty gritty me ol' plate, the fights. Well strike a light, there ain't been no change from the button bashing of them earlier games. Disappointing or wot? All it gets yer is sore thumbs and sod'all else. You get into a grapple with yer opponent and bash until one of you gets floored. Then, when they're down you can give him an elbow drop or kick 'im in the 'ead. Great huh? The only 'arf exciting move is a running dropkick, whereby you run into the ropes, bounce off, and fling your legs in their face." I dahn't understand why these Acclaim blokes didn't do any of them special moves like wot they did in SNES *Royal Rumble*!

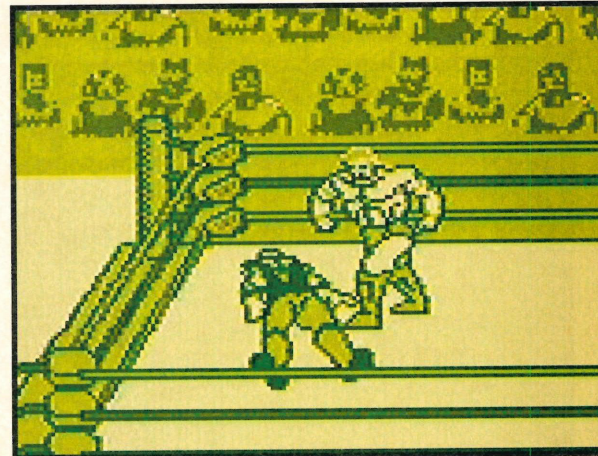
The other 'orrible fing's that even on easy setting you've gotta bash for a good five minutes before you can pin 'em down ta win. On the harder settings you get so tired, bored and sum of that RSI - Repetitive Train Injury - mate." (Repetitive taxi driver more like. Irate reader.)

...and shout a bit

"Now good graphics coulda done the trick, but nah, yer left whistling. Them sprites is nice and chunky, but it's bleedin' impossible to recognise who they are. That animation stuff's ropey too, and just when you fought it can't get no worse you hear sound effects. Speaker eh? Squeaker more like."

what's the damage?

"Ere we go mate, Green Park, that's two



I must remind all readers that standing on fingertips is dangerous and should not be tried at home.

Oceleots guv'. Anyway as I was saying Ol' Kingy is real rough. It don't have none of that glitz and glamour which you get down the wrestling. Where are those adonis-like young men their oiled muscles, tanned flesh, well-turned ankles..." (Game Zone's ambiguous floating persona legs it).

*Game Zone's ambiguous floating persona is actually Trenton Webb, and he's currently appearing as Dick Van Dyke, at the Pier Theatre, Cromer.

END ZONE

Royal Rumble was good, it 'ad wit, it 'ad grace, it 'ad style. **WWF 3** ain't got non of it M'lud. The big-time SNESer raised our expectations, we now know how good a wrestling game can be, which is why **WWF3** fails so. It has no redeeming features and should count itself out. One, two...

Out: Now
Price: £25.99
Publisher:
Acclaim

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Bret 'the Hitman' Hart: He has won it all in the WWF, and is probably the best wrestler in the world at present, with two Golden Globe Awards and an Oscar to his credit. He's a bit

of a hit in the Game Zone office and we're all having our hair done like his.
Best Move: Sharpshooter Leglock



Yokozuna: 'Fat tub of lard' is the best way to describe him [surely that should read 'Dimensionally challenged. A N Otherlargebloke]. He's also the World champ.

Nice to see that America's deep respect for the ancient art of Sumo.
Best move: Banzai Drop



Shawn Michaels: 'The Boytoy' is two-time former Intercontinental champ. Loves to party and dance, wrestles even better. He hasn't got a very good name so we won't make any jokes about him.
Best move: Modified Back Suplex



Mr Perfect: This former two-time Intercontinental (incontinent more like) champ is just what he says he is 'Absolutely Perfect'. Look there isn't much comic potential in a geek with an arrogance problem.
Best Move: The Perfect Plex



Razor Ramon: The Cuban chico! This medalion man is totally 'ard and is the current Intercontinental Champion. He missed his true chance of

fame when he turned down his brother Joey's offer of a job as a bassist.
Best move: Razor's edge



Hulk Hogan: Former five-time World champ, he's the guy who brought the sport into this country. He's since been catapulted to fame via the blockbuster

movie Mr Nanny. At least he's can still wrestle for a living.
Best move: Legdrop of Doom!



Lex Luger: This is the current people's darling. Excellent body (former bodybuilder) and a good wrestler too, as balletic stunt merchants go. Just

don't mention the WCW will you... shouldn't be too difficult.
Best Move: Running forearm smash



Macho Man Randy Savage: He's done it all (?) in the singles ranks, and at present is enjoying semi retirement. We can always hope that he considers going in

for it full time. Let's face facts, who'd miss him, or any of them for that matter.
Best Move: Flying Elbowdrop

"Well he was misunderstood basically wasn't he," reckons Trenton Webb. "Poor old Dr Franken just wanted a bit of old fashioned love and some autographed Take That memorabilia. What did he get instead? Hounded to an early grave by flocks of gibbering idiots. A pity it wasn't Take That... all things considered."

You know, over the years various intellectuals have espoused theories about Mary Shelley's *Frankenstein*. Some reckon that the monster was an analogy for that tortured portion of a man's soul which is fighting to regain control of the universal primitive identity after years of suppression by the civilised psyche. Others reckon that it was more of a psycho-sexual plot about unrequited love and the way women tend to get into relationships with men like their fathers. But let's face it, all anyone remembers is a tall green geezer with a bolt through his neck and a bad dose of piles which cause him to walk like he's got curtain rods down his sleeves. Am I right? Of course I am.

it's alive...

Picture the scene, in the offices of an electronic games publisher, two executives are having a chit chat. They are bemoaning the cost involved in buying licences; they know that you need more dosh than the Sultan of Brunei's got in his high interest savings account to even consider buying a *Mortal Kombat* or *Jurassic Park* size licence. Then, all at once they hit upon the answer, use a 'star' from a couple of millennium ago, because that way you get a recognisable character and you don't have to retire the piggy bank. Sorted.

Franky (for it is he) decides to take a bit of a holiday with his girl, Bitsy. Unfortunately dear old Bitsy doesn't have a passport (you and Imelda Marcos both, love) and so Franky decides to dismantle the love of his life and post her in small pieces to their destination (as you do).

The postal system being what it is, though, all the different bits end up in umpteen (20) different countries. So (spot the excuse for the game bit) Franky has to trot around the globe picking up the pieces.

There are 20 (and I quote from the press release here) "huge" levels to complete before dear old Bitsy get reunited. Each level is based in a different country and therefore has a different flavour. In common with most platform games (post *Mario* that is), the levels are linked on a map screen, so there are times when you have a choice of country. It has to be said, though, I wouldn't describe any of the levels as "huge".

As you stroll around the globe, you encounter various regionally flavoured bad guys. In England, for instance, you tootle around a haunted mansion looking for the bits, as happens all the time in dear old blighty. The

house is populated by a cute array of ghouls, spectres, deaths, flying purple heads with wings and toilets with teeth. Move on to France and you get kiddies on space hoppers, poodles on skateboards and large pink toothy heads which pop up out of the floor and take chunks out of your size 32s.

To cope with these rotten nasties, Franky can kick them, smart bomb them or whap a sonic wave of energy up their nostrils. Unfortunately, while there's a plentiful supply of kicks, you get limited numbers of smart bombs and sonic waves of energy.

Franky has two varieties of kick, the rather fetching 'normal' kick and the tasteful 'overhead' kick. The overhead kick is useful for aerial attackers, with the normal and flying kicks taking out everything else. Peculiarly enough you can do a kick and, if you time it right, the nasties walk onto your foot and die. Must be an odour problem.

...well it would be

Graphically *Dr Franken's* sumptuous. The sprites are jolly large, varied and pleasantly animated.

The backdrops are similarly well designed, with plenty of attractive small details to distract you while a seven foot death wanders over and scythes you about a bit. Ear-wise it's nothing special, a jolly tune burbles

along in the background and it doesn't grate on the ears too much so it passed the let's put the hi-fi on instead test, and what a difficult task the hi-fi test is.

However, despite all the pleasant graphics and the burbling music, *Dr Franken's* dull. As good as Franky looks in his Raybans, this is just another, plod-around-the-scenery-whapping-things platform game. It completely lacks any of the sophistication that you'd find in a *Mario* game and after about ten minutes you just get bored with the whole thing.

Nice graphics don't hide the fact that you face exactly the same problems on the 20th level as you do on the 1st. Where are the secret bits? Where are the style changes? Where's the addictiveness? Where's the off switch? ■

END ZONE

Funky graphics, nice sprites, burbly tune, interesting Raybans, amusing monsters, cack edge detection, nice box and the problems don't change at all. *Dr Franken's* just another slab of platform action that you've seen before on a much grander scale many other SNES games.

Out: xxxxx
Price: xxxxx
Publisher: xxxxx

71

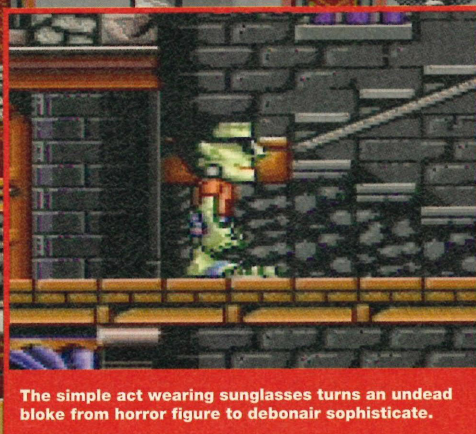


How useless? Look I want my heavy artillery to be able to fire over walls, not through them.



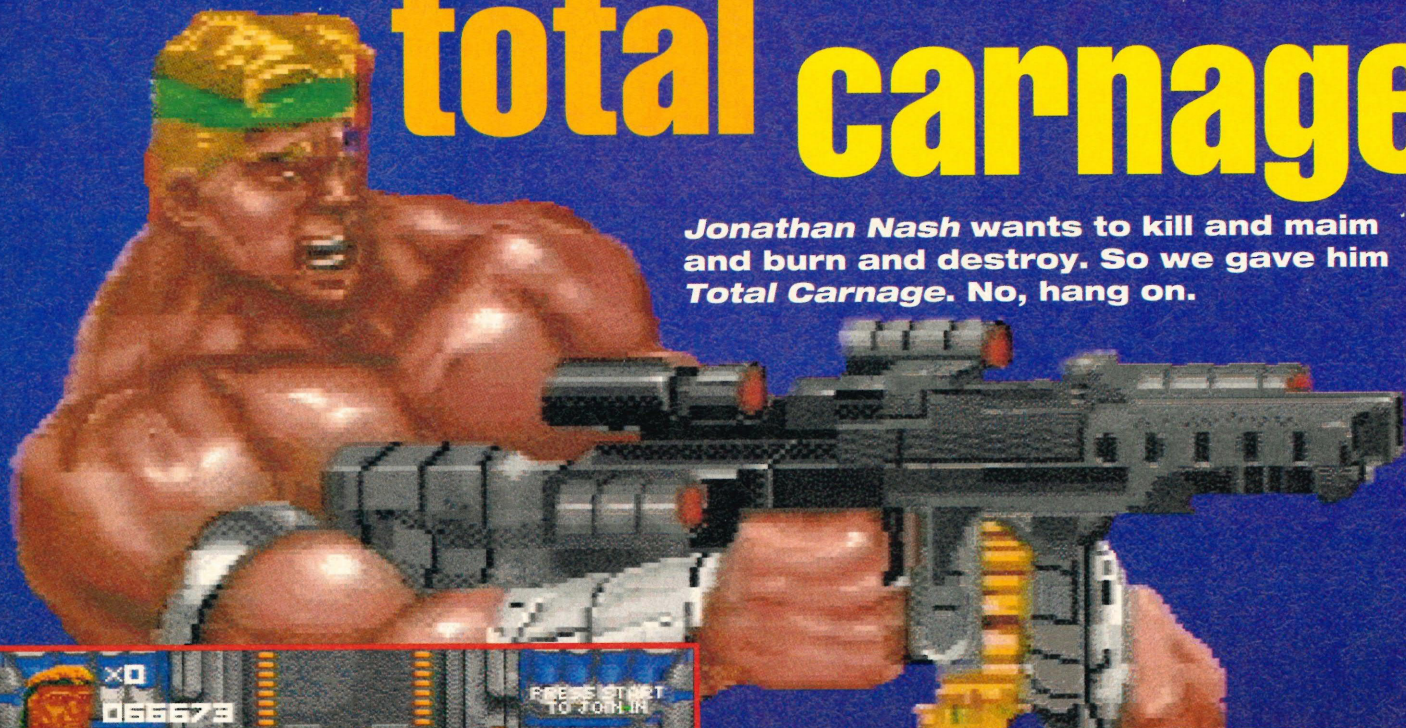
Ah this'll be the the useless caption that says, this'll be the map screen then.

dr franken

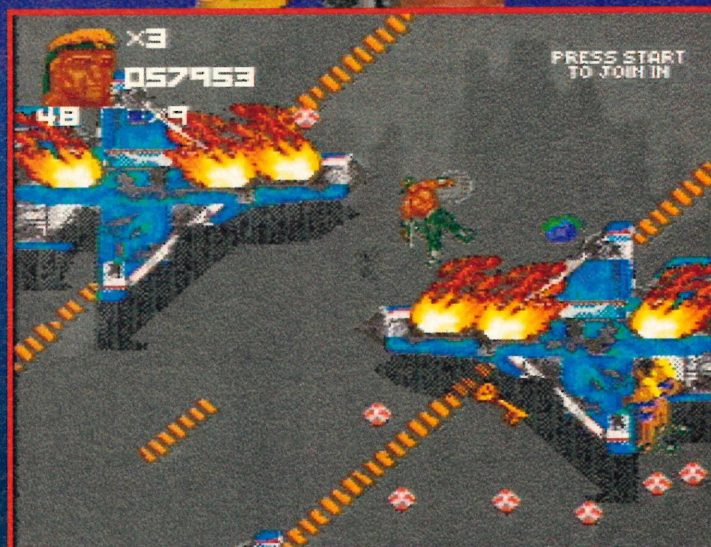


total carnage

Jonathan Nash wants to kill and maim and burn and destroy. So we gave him *Total Carnage*. No, hang on.



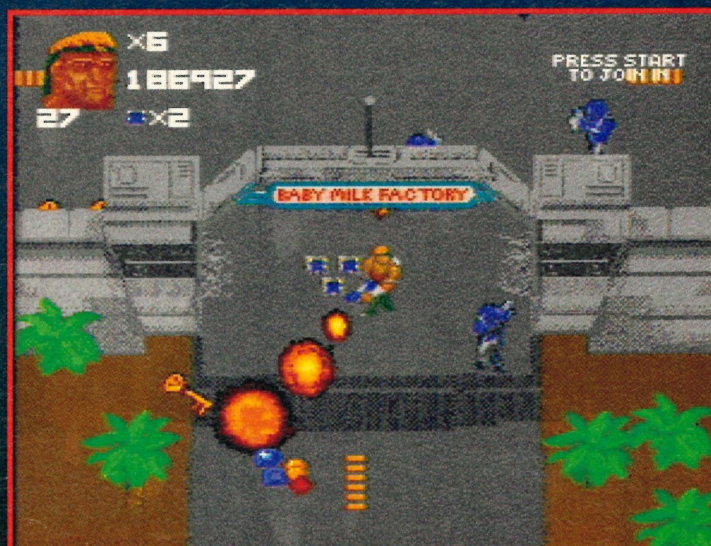
Surprisingly, the lone hero was utterly decimated by the eight gunmen.



Take pride in our refusal to do an airline joke in this caption.



Now in the coin-op, the van was a soldier. What's the point, eh?



Well, it's a man setting fire to employees of a baby milk factory really.

This isn't going to be easy. I have a problem with *Total Carnage*. The game is a shoot-'em-up that's really very good fun, but bears no resemblance whatever to *Total Carnage* the coin-op. If marks were given for the faithfulness of the conversion, and these points were awarded using an innovative and complicated scoring technique that encompassed all the best bits of the older techniques, refined and combined in a refreshing way that cast an entirely new light on the process of criticism, it would still get 4%. And there's the problem. Should I praise it for its fun qualities? Or destroy it for being such a pitiful conversion? What a dilemma. Ooh, I feel a 'scripty' sort of review coming on. Describing an imaginary court case. Yes.

lawks, the law

Judge: Silence in court. Prisoner at the bar, you stand accused of failing miserably at being *Total Carnage*. How do you plead?

Total Carnage: Not guilty.

Judge: We'll see about that.

Defence: Hold on, judicial bias, I protest.

Judge: Right, arrest that defence counsel.

Proceed with the case for the prosecution.

Prosecution: Thank you, m'lud. I call my star witness, Brian Fireplace. Mr Fireplace, I understand you're a big fan of *Total Carnage* the coin-op. In your expert opinion, would you consider the SNES conversion to be an accurate representation of the arcade game?

Fireplace: No it is not. A wild and exhilarating arcade game has been mutilated, reduced to a sluggish, censored mess. Where is the violence?

The electrocution subgame? The unique password system? The speed? The presentation. The last question mark?

Prosecution: Here it is?

Fireplace: Thank you.

Prosecution: I see. I notice you mentioned censorship in that bitter, dribble-speckled tirade. Could you elucidate (he says, hoping for a big laugh as the witness misunderstands him)?

Fireplace: Certainly. I'll explain in detail.

Prosecution: Damn your eyes.

Fireplace: *Total Carnage* is the world's most violent coin-op. The plot of this arcade smash revolves around two beefy commandos, Steroidbloke and Tokenethnicminoritybloke, who have to foil the evil machinations of a thinly-veiled Middle Eastern dictator by destroying everything that moves. The dynamic messiness of *Smash TV* pales in comparison with *Total Carnage*. Opponents are shot down, blown up, set alight, blown apart, saturation bombed, blown all over the place and otherwise liquidated.

Prosecution: But what of the SNES game, Mr Fireplace?

Fireplace: The SNES conversion has been brutally censored, through a combination of palette changes and plain old sprite editing. Taking the first boss, Orcus, as an example, in the arcade version he dies by inches, chunks of him flying around in a mind-bending sensory overload-type thing. But not in the SNES game, oh no. What's the point of licensing the most wildly violent coin-op ever and then censoring it? Eh? It's not like *Mortal Kombat*, where the forcibly removed death moves were just gimmicks that didn't affect the gameplay. *Total Carnage* is, well, totally carnagey. That's the whole point. It's not called *Seriously Injurious*.

Prosecution: Thank you, Mr Fireplace. Now -

Fireplace: It's the hypocrisy that gets me. Look at *Street Fighter 2*. Blood spraying every time someone gets hit. *Zombies Ate My Neighbours*. Blood everywhere. Eyeballs. Chainsaws. Hugely squelchy explosions. How did these games get passed by the same people who tore apart *Total Carnage*? Because they were obviously cartoony, I assume. So what's *Total Carnage* supposed to be? Real life?

Defence: Objection. Nintendo's appallingly powerful censorship board is not on trial here. Er, m'lud?

Judge: Sorry, I was reading a book.

Prosecution: One more question, Mr Fireplace: did you enjoy playing the SNES game?

Fireplace: I did not. It's slow, it's shoddy, it looks awful, there's an astounding bug in the two-player mode which resets the SNES if a player with no credits remaining presses the start button, bits of the game are missing and, well, it's basically not *Total Carnage* at all.

Prosecution: The prosecution rests and gets a cheap laugh by missing his chair.

Judge: Counsel for the defence.

Prosecution: You had her arrested, m'lud.

Judge: Oh yes. Right, well, that seems to be a pretty conclusive case against the SNES conversion, then.

Reviewer's conscience: Wait, this can't go on. I shall conduct the defence of the SNES game.

the get out clause

Conscience: M'lud, I call my star witness Henry Chipboard. Mr Chipboard, I understand you're a SNES owner who likes a good game but has never seen the *Total Carnage* coin-op.

Chipboard: That's correct.

Conscience: One question, Mr Chipboard: did you enjoy playing the SNES game?

Chipboard: I did. Tremendously so. It's a

very exciting shoot-'em-up with plenty of action. Mr Fireplace complained about the censorship, but it seems violent enough to me. Just because something's a different colour doesn't mean you can't see it's a chap on fire or being blown up. I'll admit it's a mite tardy in the speed department, but once you're immersed in the game you just don't notice.

There's certainly no problem with sprite slowdown, and the dreaded flicker has been all but entirely eliminated. Call me a philistine or a hatband named Olive, but I didn't even notice parts of the coin-op were missing. It flowed well, it played well, I had fun with it and the two-player mode was excellent. And I can't agree with Mr Fireplace's criticism of the presentation. The sound was brilliantly atmospheric and packed full of top-quality samples.

Fireplace: No, I was complaining about the graphics.

Chipboard: Oh yes, they were a load of crap.

Conscience: The defence rests.

guilty or not guilty?

Judge: Having heard all the evidence and finished my book, failing to guess the identity of the killer I might add, I find the SNES *Total Carnage* to be a highly enjoyable game but a dismal conversion of the original coin-op. I certainly question Nintendo's decision to gut the game, and feel the '*Total Carnage* feeling' has been all but lost. I find the defendant guilty, and yet at the same time not guilty. Case dismissed, and I want my cocoa. ■



Oh, I do like to be beside the seaside. Countryside. (Ratatatatatat.) Well, that's that problem solved.



Take off and hit them with a housebrick wrapped in newspaper. It's the only way to be sure.



What do these people do when they're not saving the world? Perhaps they work in Tesco or something.

END ZONE

Total Carnage, the SNES game, eh? It's very good fun to play indeed. But as a conversion of the magnificent coin-op, it's a dreadful embarrassment. If you're looking for *Total Carnage* on the SNES, you've had it. However, if you're after a plain old shoot-'em-up, this is hugely enjoyable.

Out: December
Price: £44.99
Publisher: THQ

76

the fidgetts

Squeak! Andy Butcher is humanity's last chance. He alone stands between mankind and the destruction of the galaxy and as we know it. He must face the terrible springy platforms, terrifying time limits and the hideous mutant mice that are *The Fidgetts*.

This is a no-holds-barred kinda game. Instead of easing you slowly into a Fidgetting mood via a couple of simple, but heartily educational, opening levels the moment you start playing, it comes up to you and slaps you around the face. Just as you're recovering from that, it knees you in the goolies and gives you a killer of a Chinese Burn. This game is nails.

The primary reason for *The Fidgetts'* toughness are the time limits, which are so tortuously tough that they could have been

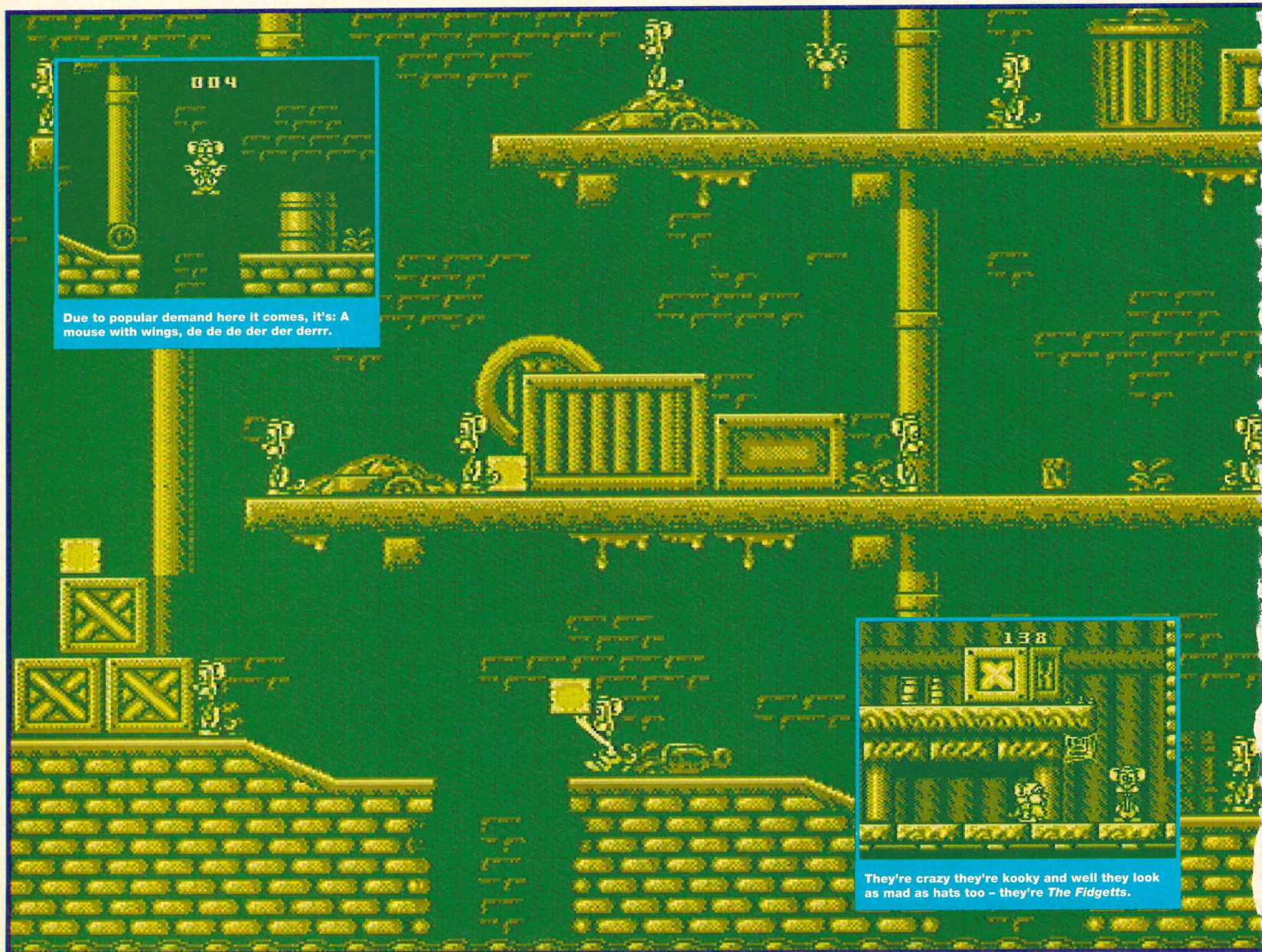
calculated by the Marquis De Queensberry himself— or should that be Sade? Anyway, The very first level's the worst, showing no mercy, for either man nor mouse — one small mistake, one moments hesitation and it's game over. It's a shame. You feel disheartened, disdained and defeated. What point is there in carrying on?.

Things start to improve once you know what you're doing (*Erm, yes, life's like that isn't it? Ed.*), although it never ceases to irritate. Even the password system is of little use as the restart points are far too infrequent to stand any chance

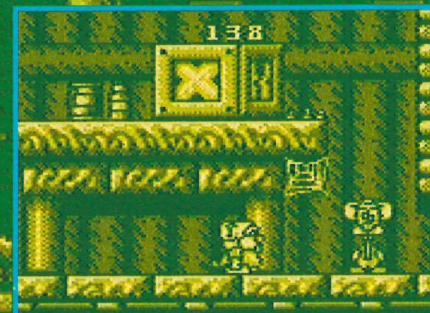
of saving your sanity. (*Well now, to be brutally frank your sanity has can't be blamed on this game. Ed.*)

a couple of mice

The game concept's a doozie throwing a couple of mice, known as Frankie and Freddie to their friends, into peril down the City (yes, I did say City) sewers. Their aim is to escape to the city docks, where their parents are anxiously waiting to take them to a new life in Yankeeland. All that



Due to popular demand here it comes, it's: A mouse with wings, de de de der der derr.



They're crazy they're kooky and well they look as mad as hats too - they're *The Fidgetts*.

stands between the Mouse Twins and their ship are seven large zones each consisting of mazy levels and a liberal smattering of subgames.

To complete a level, Fred and Frank must work together to find and then go through the exit. To further complicate matters (you're already a clothed rodent with the capacity for abstract thought and have apparently developed articulated thumbs who wants to emigrate – now that's what I call complex), the rodent brothers are not the same. Each has his own respective strengths and weaknesses – and that's where the tactics come in... simple when you think about it.

horses for courses

Freddie is short and fat. If he was a member of the top comedy duo Little and Large, then he'd be unfunny one – sorry, the fat unfunny one. His bulbous layers of flab mean that he can't jump very well, although he's good to bounce on and is useful for slipping through low gaps. Frankie, on the other hand, is lanky and gormless-

looking. He's the Sid Little of the pair – the other unfunny one. It's Frankie who's sent out exploring the level first, as he can comfortably reach high platforms and then return with a movable block or jumpy springy thingy that will allow his stumpy brother to follow on behind. Blocks and springs are found in various

strategically located places on each level, and must be picked up and thrown in specific places to facilitate their escape, but who needs to go where, and put what in which place?

In one-player mode, all that's required to swap between Frankie and Freddie is a quick stab at the SELECT button. In the two-player version of the game, however, each player takes control of one of the mice, which promises to be slappin' good fun. If ever one of the brothers gets irredeemably stuck (which is quite often in my case), then it's possible to start the level again, although this costs two of your four mouse-lives. Making cooperation that more essential and that much more difficult. "Ha, you're stuck, I'm not" and all that kind of genial banter that always ends in tears. ☹

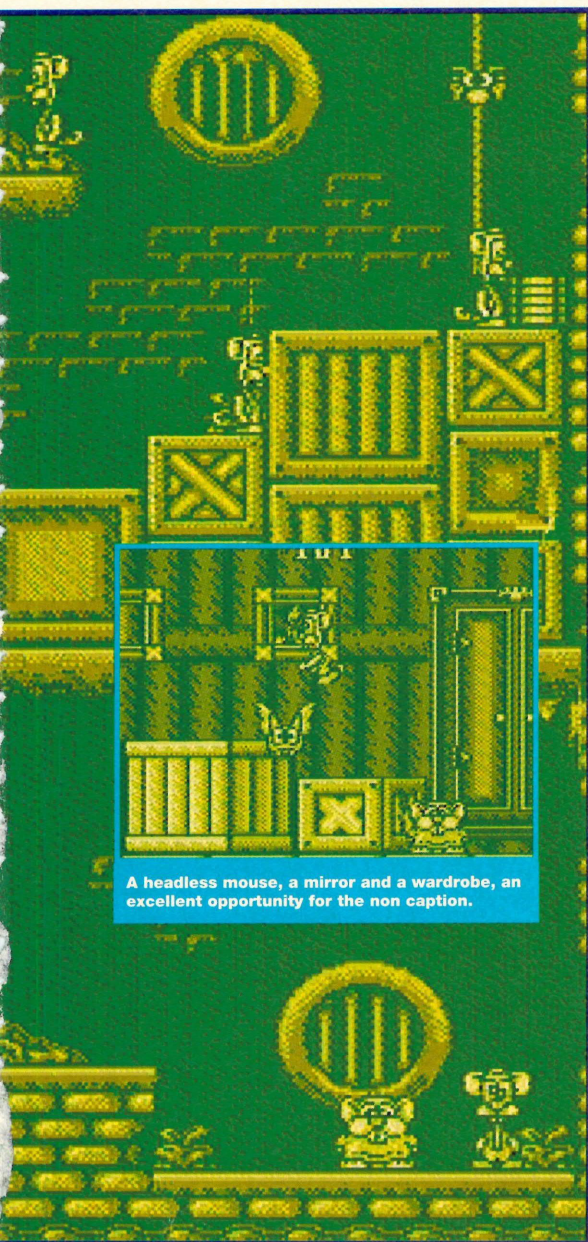
“ If he was a member of the top comedy duo Little and Large, then he'd be unfunny one – sorry, the fat unfunny one. ”

END ZONE

The Fidgetts is certainly large (consisting of 790 screens), and the sub-games add variety, but the pacing's all wrong. Just like an England World Cup campaign, one minute you're enjoying the game even if time is tight, the next your hopes are dashed by the unknown, the unfair – and the Dutch.

Out: December
Price: £24.99
Publisher: Elite

82

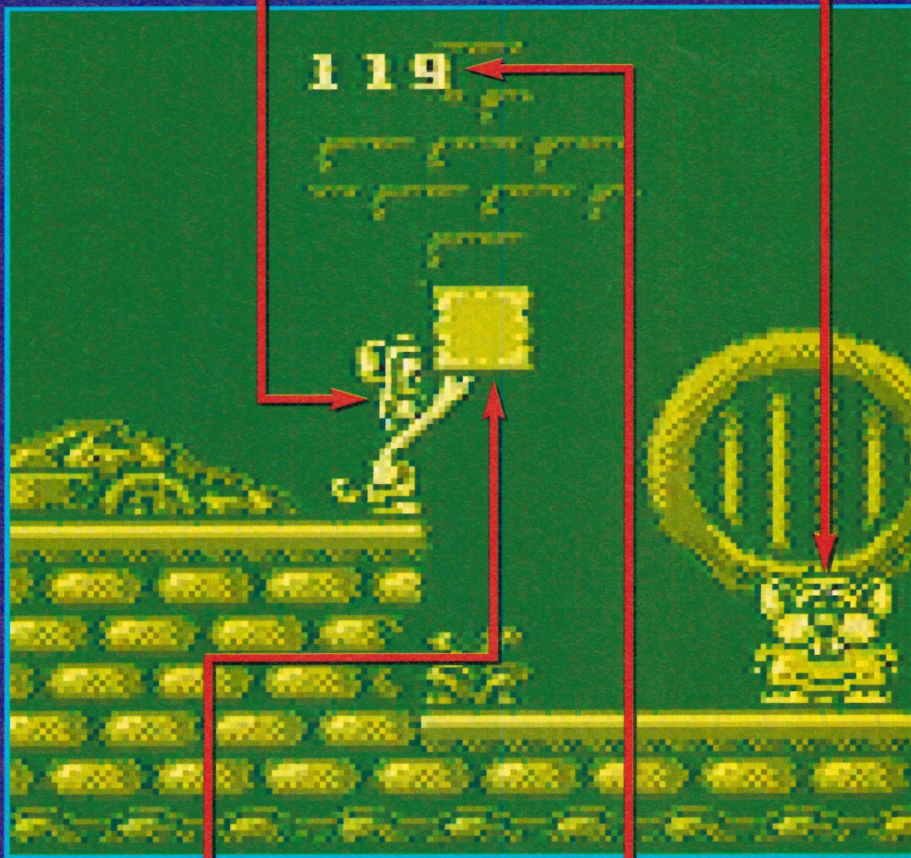


A headless mouse, a mirror and a wardrobe, an excellent opportunity for the non caption.

start fidgetting at the back

This is Frankie (a slightly ugly mouse with a long giraffe-like neck).

Here's Freddie, brother of Frankie. He's the family fatarse.



This industrial block is predominantly used for standing on to reach higher places, although it may also be used for building motorway service-stations – and their meals.

"It Only Takes a Minute", sang *Take That*. They obviously weren't referring to the length of time that it takes to complete a level in *The Fidgetts*. Or anything else of any interest for that matter.

plok

You know, we're pretty sure we've seen it all here at *Game Zone*. Even so, we usually try and steer clear of the really surreal stuff. It's not that we can't handle it - we just throw it all at *Trenton Webb*.



A change of uniform sees Plok playing American Football Ice Boxing?



This is one of the purple gits that causes all the tedium.



The land of the killer fleas. Where are all these flags, then?



Sail away for a year and a day, and get incredibly patronised by the Pickford brothers.

Plok. Riiight. It's times like these that instruction manuals really seem quite comforting. We'll start from there. Plok, the hero of our story, is the king of Akrillic (an island that's part of the archipelago of Poly-Esta, whatever an archipelago is), who's got a real thing for flags. I think you can tell what's coming next – someone's made off with his favourite flag (I told you you'd guess) – the flag flag of his collection, if you like. Fab plot – sod kidnapping princesses or stealing the gems of Zargue, we'll just nick someone's flag and be done with it. So Plok, being the kind of, well, squidgy thing he is, just has to go and fetch it back.

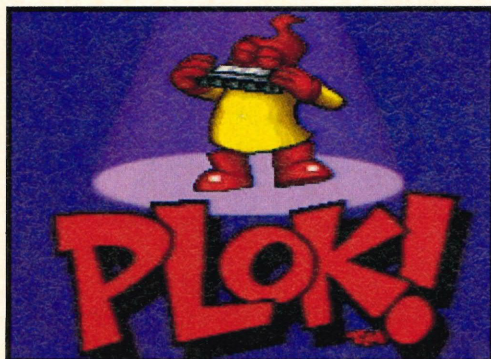
In short, we've got an island hopping levelled scrolly platform on our hands, but that's never going to fill the page.

plokked to death

I'm not going to string this out any longer – Plok's weird. Really weird. The basic idea is this yellow jumpered torso and red head, to which a fully serviceable set of arms and legs are only very loosely attached. This, as well as being quite fun to mess around with uselessly (you've never juggled with limbs?) is Plok's main means of defence – he throws them at the bad guys, and they come springing right on back. Once Plok gets a little short of limbs, he elects to bounce around on what might possibly be his bum until his legs decide to catch up with him.

Right – let's stop this review right here. There are two main types of games – (as) realistic (as possible) and (bile gurglingly) cutesy. Cutesy falls into two categories as well, being imitation, in which an everyday object is given a personality, such as an (damned infernal) egg and free-form, in which you give a blob legs, and anything goes. Either will do, really, but history has taught us about eggs with legs, so let's stick with free-forming.

Well sorry 'n'all, but it really is easy, isn't it? Anyone can draw a blob and add legs – John and Ste Pickford (the men behind this game) proved that to us years ago, with a game called Zub on the 8-bits. If you take a normal game and replace the main character (or just a bit of him) with a blob, a game takes on a whole new meaning, and another mediocre scrolly platformer turns into 'cutesy platform fun for all the family'. Fine – don't call us, we'll avoid you like the plague. If you haven't got a startlingly original game idea, you should at least have the decency to come right out with it, and try not to hide behind Ste Pickford's artwork (excellent though it may be). Those appendages could have just as well been a short-range gun.



The blues harmonica playing Plok still isn't cool enough to escape the ritual paranoid trademark even once!

plok in the teeth

So Plok, armed (or otherwise) with the ability to throw his bits around the shop, has to journey around his island sorting out his flags, trying to find the big square one he loves so much. After about seven or eight levels of running around hoisting flags, then, Plok finally tracks down his flag, and goes off home, after beating the guys who stole it (Milton and Marshall Bobbins) up for a while in an end-of-section boss affair thing.

So off he travels again, after a hard day's killing (where did cute go?), only to find that while he was out rescuing his fave flag, someone came back and half-inched all the other ones. Oh mercy me. What a surprise. And here's me thinking it would all be over.

Look – I hate to keep griping, but why does all this stuff have to be so darned cheesy? Is it some sort of private joke that I'm just not in on? An even vaguely original plot point would have been nice somewhere along the line, and the flag thang made this game look like it could have broken the normal tacky mould. Bad luck. Okay, so maybe it's wrong to level a criticism like this at *Plok* which is, after all, more original than most, but there really was no reason to insult our imaginations to that extent.

So Plok seems to be condemned to running round his own cute little world, collecting sea shells for points while chasing flags that then get stolen while he's off rescuing yet more flags, his three lives seeming more then just a little sparse when looking at a 28 level game. He can pick up

the odd extra life here and there as well as the odd continue (these work as restart points when the game should have ended), but to the absolute beginner (who this game seems to be aimed at, but we'll

come to that later), three lives isn't much to get started on.

Sure – there are loads of different levels such as flea-pits (collecting flags), treasure hunting (with the odd flag thrown in for good measure), secret bonus sub-games (amazingly enough, without a single flag in sight), and the like, but the odds are – if you're the type of person this game is catering for (please be patient – we will get to that eventually), you probably won't get to see this far.

fancy a plok?

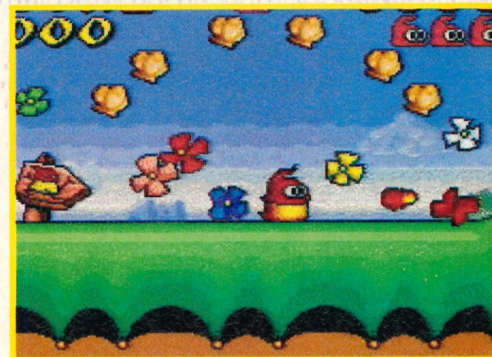
So what we've got here, once you take the cute blob with the novel method of killing people out of the equation, is a bloke running round a platform game shooting things, collecting shells and completing levels, meeting the occasional boss and, at the end of the day, going round in circles.

There's no use – subtlety really isn't going to work here. It's aimed at kids (an attitude punishable by death at the best of times). Happy now? That was the big bit, you see. First of all, the gameplay isn't exactly deep. This needn't be too much of a problem, as some of the best games ever have been what could be called distressingly shallow and completely mindless tat, but this game's concept doesn't even get that far. Instead, it's just an ultimately boring platform game with very little to set it apart from every other boring platform game you've fallen prey to.

This means that the only way *Plok* is going to hold your attention for any length is if you can stare at cute little shapes bouncing around for hours on end.



Help! There's a bloody load of splinters in my island!



Plok, having a little trouble keeping himself together.

Okay, so things do attack you from every angle, and the odd head pops out of the ground to surprise you (well, it does the first time, but gets boring every time you encounter them from then on), but there really is nothing to it.

As if that wasn't enough, the manual seems determined to insult you into tearing it up, telling you things like "Plok cannot fire in a somersault jump, but can jump higher than an ordinary jump" (something that's face-slappingly obvious after about twenty seconds of gameplay) in the 'advanced techniques' section of the manual.

The occasional gags like the place names seem to suggest that this is one of those things we're supposed to say "it was never aimed at kids" about, but apart from a plot writer with a slightly predictable sense of humour, there'll be nothing here to hold your interest for anything more than about half an hour. And then you aren't going to be that interested in it. *Plok* plonker if you buy it more like. ☹

END ZONE

It's all very cute 'n' all, but when you've finished with all that cute crap, it's just a very tedious platform game with very little either visually, intellectually, or gameplay-wise to entertain anyone with an intellect over that of a slightly retarded table lamp. Just another boring platformer.

Out: December
Price: £tba
Publisher:
Trade West

60

time slip



Oscar Wilde, Gary Numan, Walter Pigeon, Tim Tucker, Bela Lugosi and Charles Dickens, what can these men possibly have in common? Find out by reading this *Time Slip* Review... now!

As Oscar Wilde once said, "there's only one thing worse than copying something, and that's copying it poorly". I've no idea if he actually said this, but it's just the sort of thing he would have said, and we would have hated him none the less for it.

gary numan

Remember when Gary Numan invaded Top of the Pops for the first time? Swaying about in his oddly automated manner and singing about cars and the like? You thought to yourself, "What a git. This bloke's just trying to be David Bowie and Kraftwerk and all those other weird posters of the mid '70s, only he's not doing it very well at all." Well this is the kind of thing that will be racing through your mind as you play *Time Slip*. Well, not so much racing through your mind, as sort of trundling limply, as that's the sort of pace

you'll have to get used to when you play *Time Slip*. It's got about as much pace as, um, a syphilitic horse (one of Oscars).

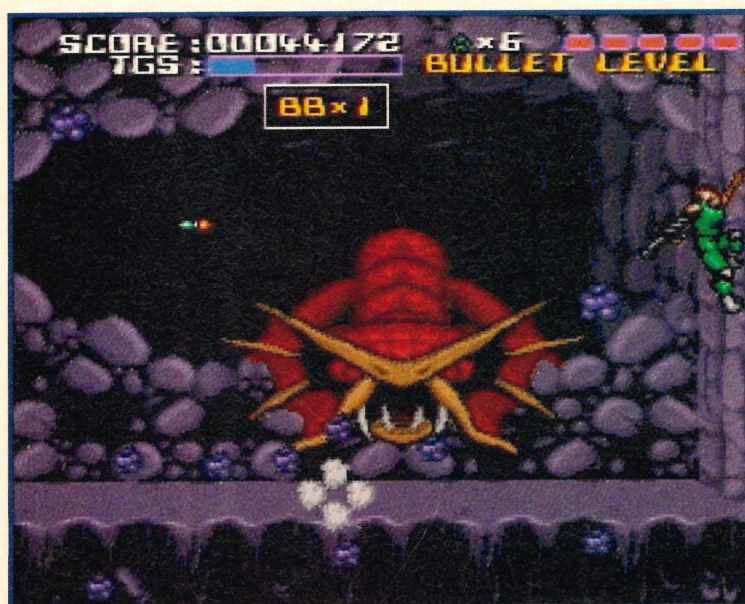
And what is *Time Slip* failing so painfully to emulate? Why, none other than Konami's ace platform shoot-'em-up, *Super Probotector*. And as we all know, there's only one thing worse than being *Probotector*, and that's not quite being *Probotector*. Ho ho ho (was Oscar Wilde really very funny?)

walter pigeon

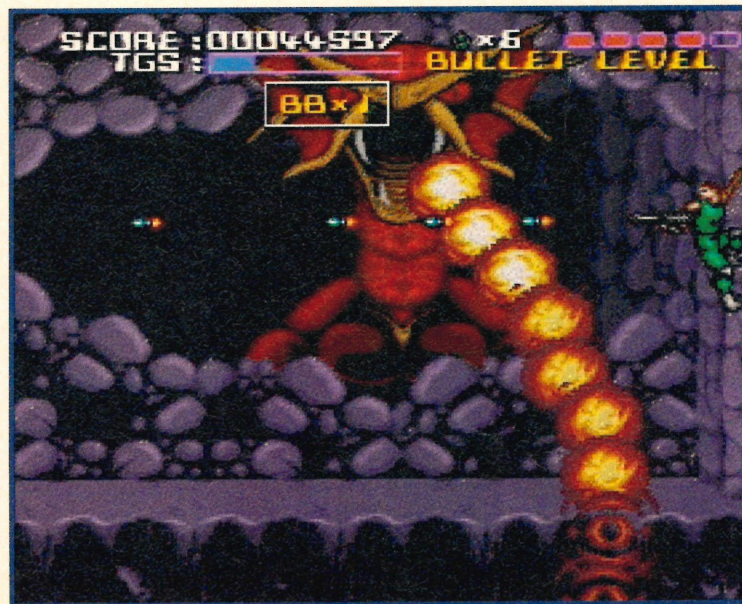
Now before you accuse me of music press-type attempts to pigeon hole games, and tenuous likening procedures, let's look at the evidence. A man, fighting alone against an alien invasion. He has a big gun. He runs along platforms shooting at things until they die. (Which doesn't take very long, no matter what their size. Nearly everyone, apart from the bosses, takes one hit before they



Does this man think he's a pop star? Does he realise that he's just badly animated?



Crappy and highly derivative bosses are the order of the day in *Time Slip*.



And just to drive the point home, a fire breath that triggers off a certain deja vu.



Here's a case in point. The tactic here is to stand in one place filling these dreadfully boring, er, clay men with lead. They walk towards you in a very unscary manner – hold down the fire button and think, "I wonder when *East Enders* is on."

disappear. Like Gary Numan.) There are bits where your hero crawls stealthily up the side of buildings and platforms. He can lay down and shoot things too. (Although bizarrely, his attempts to do so meet with mixed results. In one scene the archer's shots can be avoided by laying down, yet in another the very same baddie hits you even when you are horizontal. Tut tut, inconsistency.)

The boss at the end of the second level is so similar to the boss at the end of level four of *Probotector* that it must be committing some sort of copyright infringement. Little laser bolts from the eyes, followed by fire breath, which you avoid by climbing up the side of a platform while shooting the aggressor in the head. It's all looking a bit too close for comfort, isn't it?

I won't go into too much detail about the similarities, because it's just occurred to me that some of you may never have played *Super Probotector* (although shame on you if you haven't, it's one of the finest games on the

system.) Instead let me put it in more direct terms. *Time Slip* is crap.

Bela Lugosi

The plot is all about having to travel back in time to defeat a very clever scheme by the aliens. You see, they've sussed out that if they travel back to eras when mankind is less able to defend

himself, they can win a lot easier. Smart. Why don't they just travel back to the time before humans existed, and move all their kit in to a post Jurassic paradise? That's what I'd do.

In any case, the time theme is set up

as a plot, and accept it we must. You play a lone soldier, the only one we Earthlings can send back to protect our weaker ancestors (due to some sort of bungle in the future). Apparently, the era is ancient Egypt, which is baffling because you end up doing battle in what looks like 19th century Canada. The graphics are horribly eight-bitty, giving more of the

appearance of a NES game than the sort of super effects we've come to expect (perhaps unfairly) from the SNES. The best thing to get excited about on the visual front is a tiny bit of parallax scrolling every now and then, and as for Mode 7 – forget it. Still, regardless of the look of the thing, the gameplay is horrible. Terminally stupid enemy sprites run up and down the same stretch of platform until you put them out of their misery, and the programmers appear to be under the misapprehension that standing there pummelling bullets into a boss makes for great gameplay. Wrong.

There are attempts to introduce variety, such as spinning skulls shooting at you from above, and a bizarre murder of crows flapping about at the top of some semi-spooky looking castle. (At this point, it's hard to tell whether we're still meant to be in ancient Egypt, or 15th century Transylvania. Where's Bela Lugosi when you need him?) But they all fall pathetically to the ground, with a weak cough, and struggle vainly to get back up again (the attempts at variety, that is, not the crows). The levels are completely void of any interesting challenges, and you soon get bored plugging away at the same old crappy sprites. A game to seriously avoid, I'd say. And so, I'm sure, would Charles Dickens. ■

“ This bloke's just trying to be David Bowie and Kraftwerk and all those other weird popsters of the mid '70s, only he's not doing it very well at all. ”



A *Probotector*-style shield that changes colour while it's working. Coincidence?

END ZONE

Time Slip? Time Sh... (no, you can't. Ed.) Awful graphics, tatty gameplay, sluggish pace, inconsistent game logic, no sense of atmosphere, highly derivative ideas - I won't go on (*you already have. Ed.*) There are plenty of good alternatives to this in the platform shooter stakes.

Out: December
Price: £1ba
Publisher:
Vic Tokai

38

might & magic II: gates to another world

We were going to make another joke about sad role playing games and Andy Butcher, but then we realised that we'd already used them all. So we just gave him *Might & Magic II* and told him to get on with it.

The world of Cron is having a spot of trouble. Chaos is sweeping across the once-peaceful lands, respected community leaders are vanishing, law and order are collapsing and the population has just found out they inhabit an RPG game. Everybody fears the worst.

Luckily it turns out that Thatcher isn't back in power after all. It's much worse than that. It's time again for a group of inexperienced but enthusiastic psychopaths (traditionally calling themselves 'adventurers') to roam the land, searching for the cause of the evil and killing it.

Being inexperienced they're not too sure just what the source of the evil is, and so decide that it's probably best to kill just about everything they meet. In *Might & Magic II* it's your task to guide this group on their quest of depopulation and larceny, with the eventual aim of saving the world of Cron from whatever it actually is that's causing all the problems.

Might & Magic II uses a game system that draws heavily on *Dungeons & Dragons*, complete with character classes, hit points,

alignment and experience levels. The magic system uses spell points and magical gems, a varying number of which are used up for each spell cast, but the actual spells themselves are virtually identical to their *D&D* counterparts. It's not a very original system, but it's simple and easy to understand, and the manual explains it all fairly well.

At the start of the game you can either generate six unstable sociopaths of your own, or use the ones that come ready programmed into the cart, and you're off. The game uses a first person perspective viewpoint and a square based movement system – you move in 'steps' and turn in 90° 'flips'. It's the kind of system that was used by the very first computer RPGs, and nothing much has changed. No smooth 3D

imaging here, I'm afraid.

You find your merry band standing in an inn, and stepping outside can begin to explore the town of Middlegate. *M&MII* has an auto mapping facility and the game designers have been kind enough to include a map of the

town and some of its important locations in the manual, so it's quite easy to find your way around, at least to start off with. This is where the real problems start.

The *Might & Magic* series has been going for years now, and that's the major problem – it shows. Computer RPGs have come a long way in the last few years, with games like *Ultima Underworld* on the PC and *Zelda* and *Shadowrun* on the trusty SNES redefining the whole concept, and *Might & Magic* just doesn't manage to compete with these kinds of games.

To start with it's poorly presented. The control system is adequate, with the joypad being used to move or turn and any other actions being selected from pop-up menus. The graphics vary from average to very poor, with minimally animated monsters and very samey looking city streets and dungeons. And the sound is horrible – hideous tunes that'd be out of place on the NES, and a scattering of pitiful sound effects.

Secondly the game is full of strange and often annoying quirks. There are far too many of these to cover, but here are a couple of examples:

The order of the characters in your party is important – those at the front tend to hit first, so this is where you want to put your huge walking ironmongery stores, whereas the snivelling noncey wizards are best placed cowering at the back. All this is fine, but the game refuses to remember the order when you save, so every time you save the game you have to go through the process of rearranging your party, which is plain annoying.

The game allows you to buy lanterns and torches, and there are a couple of different light spells, but I've yet to find anywhere truly dark. And even when you're exploring underground

caverns or dungeons, day and night still occur – during the day everything is well lit, and then night falls, throwing the scene into dark blue. It's weird. Poisoning seems to have absolutely no effect, despite the fact that there's a Cure

Poison spell – just rest and your characters recover. Likewise disease, which isn't healed by resting but seems to have absolutely no effect on your character at all.

The auto-mapping screen insists on using pointless clever graphics modes (including the infamous 7), which just means that instead of being able to just have a quick glance at it, you have to wait for the pixelating fade and sweeping slide to your current position to finish. This is also a tad frustrating. There's no indication of your facing on the map screen, either.

Well, you get the idea – there's nothing that's fatally flawed, but just a lot of annoying or silly things that could easily have been fixed. But poor presentation or quirks could be forgiven if the gameplay was absorbing and atmospheric. It isn't, though.

The best RPGs are those with a strong plot and atmosphere, where the story becomes the most important thing, not the actual nuts and bolts of the game. This is where *Shadowrun*, for example, worked brilliantly.

Unfortunately *M&MII* doesn't. The entire game consists of killing monsters and looting their corpses. There are attempts at a plot, and various quests, but they all come down to wandering aimlessly through a location, killing monsters and looting. For a while this is fun, in a mindless kind of way, but it soon palls. You end up wondering when the story is going to start, so you'll at least have some idea of your goal. Sadly, after attaining the heady heights of 10th and 11th level, I still haven't found it. ■



The humour matches the quality of the rest of the game.



Another of the superbly drawn and animated baddies.

END ZONE

Might & Magic II is quite possibly the biggest game yet on the SNES, with 16,000 locations, 96 spells, 250 weapons and hods of other stuff. Unfortunately it's also as out of date and old-fashioned as it is huge, being just a long procession of pointless monster-bashing with virtually no plot. Avoid.

Out: Now
Price: £59.99
Publisher: Elite

60



equinox

Breaking with tradition the SNES sequel to *Solstice* on the NES isn't called *Super Solstice* but *Equinox*. Over to our historical pedantry correspondent *Super Andy Butcher*.



Glendaal is not a happy camper. Being the son of the famous hero and wizard Shadax would have been bad enough, what with all the stress of public life and so on, but on top of that his father had insisted on giving him a stupid name. Glendaal always thought that having a stupid name himself would have given Shadax an understanding of what it would be like, but no, he'd just gone ahead and called his son 'Glendaal'. Not 'Steve' or 'David' or even 'John', but 'Glendaal'.

He'd often dreamt of changing his name as soon as he was old enough, but after all the hassle Zowie Bowie went through, he'd decided that the damage was done, and he'd have to live with it, one way or another. He really felt for Dweezil and Moon Unit Zappa, that's for sure.

Now, just to top things off nicely, his Dad's only gone and got himself kidnapped, hasn't he? And three guesses who has to go and get him out of the trouble he'd gone and gotten himself in.

So Glendaal must fight and puzzle his way through over 450 rooms, risking life and limb for the bloke who guaranteed his early life would be hell. Life really isn't fair is it? You the know, sins of the father's and all that. But still Glendaal's a practical chap, and he does love his Dad... no, really (well, sort of), so off he goes. Putting the world to rights and being respectful of his parents and all and everything.

questing times

Shadax is imprisoned on one of a group of islands. Predictably enough, Glendaal picks the wrong one to start off with, and finds that the bridges connecting it to the other islands are guarded by the spirits of evil monsters. To get to his Dad he must destroy the monsters, but their spirits are invulnerable.

Being the son of a famous wizard does have it's fringe benefits, though, and he remembers that the monster's body must be nearby, and if he can find the 12 magical tokens that it used to free its spirit, he can summon the body and spirit together, allowing him to fight the bad guy. The islands, it turns out, are riddled with dungeons and caverns, and so the search begins.

“...after all the hassle Zowie Bowie went through, he'd decided that the damage was done, and he'd have to live with it, one way or another.”

hero's assistant

It's your job, then, to guide Glendaal on his way, discovering the 12 tokens and then finding the room from which the end-of-island bast can be summoned. Oh, and then defeating it, of course. The game is seen from an isometric perspective, and there are both puzzles and monsters to be

overcome. You start the game unarmed, but each island has a weapon and a spell to be found, so somewhere in the first dungeon is a dagger and a healing spell, in the second a shuriken and a slow spell, and so on. Each time you defeat a boss you grow in strength, so there's even a limited form of character advancement. The monsters can either be defeated with your weapon or avoided, but sometimes they must be killed, as they either hold keys or tokens. The puzzles are of the 'how

do I get to that token/key up there on that ledge?' variety, and involve careful leaps, moveable blocks and conveyer-belt platforms, amongst other things.

but...

Equinox has three faults which are interconnected. Firstly, the control system takes some time to get used to. Because of the isometric perspective, and the fact that Glendaal can only walk in four directions, pushing UP on the joystick doesn't move him directly away from you, into the screen, but back and to the left. Likewise, pushing RIGHT doesn't move him across the screen, but into it and to the right. And so on. Secondly, the perspective means that it's very hard to tell just where

certain things are. The monsters are okay, but often a block that looks like it's sitting on the ground in front of you is actually hanging in midair at the front of the screen, and vice versa.

Finally, the collision detection is a bit dodgy – things are just a little bigger than they seem, so you can bump into spikes that you thought you were clear of, or monsters can kill you when you thought they'd pass in front of you, or... well, you get the idea. None of these are very big problems, and you quickly learn to adjust to them, but they do tend to work in combination – jumping the wrong way due to the controls, and falling onto a spike you thought you were miles from, for example.

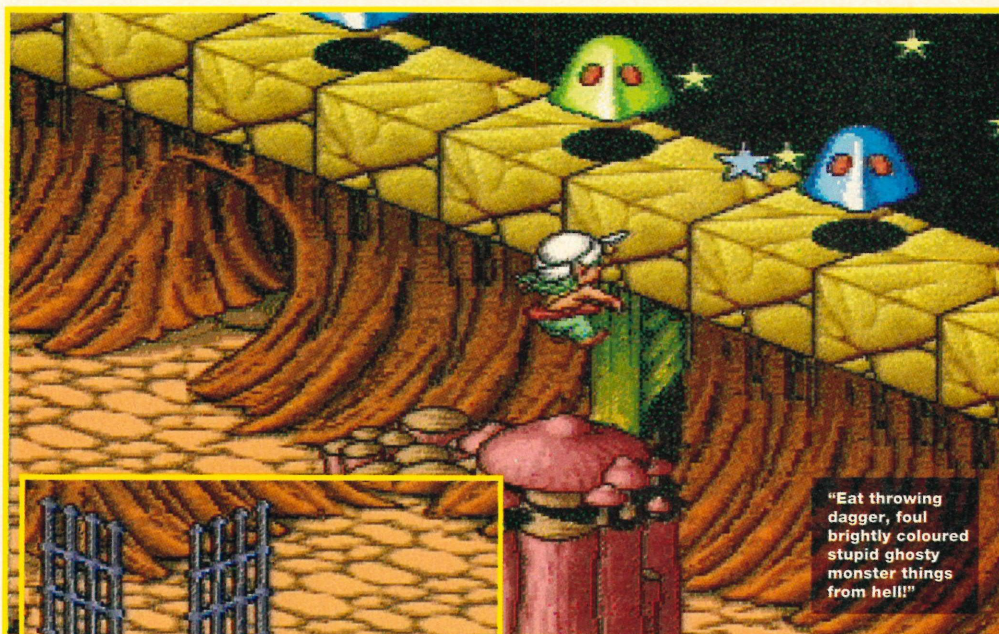
the halogen spotlight of excellence

However, those are the only problems with *Equinox*. Everything else about the game is superb. The graphics are big, colourful, clear and superbly drawn and animated, with a definite style of their own – some of the best yet on the SNES. The basts, in particular, are brilliant, being huge and imaginative. The sound is great, especially the way the music fades in and out depending on the situation – once again, the basts are particularly good – the tune played when fighting them is tense and highly paced, complementing the action superbly. There are also many atmospheric effects, like dripping water in some of the caverns, or the clang when your shuriken hits a baddy's armour.

The game plays as well as it looks. The puzzles are well thought out and progress at a sensible rate, as does the deadliness of the baddies, and it automatically saves whenever you leave a dungeon for the surface, giving you the option of quitting there or continuing. All in all it's a very highly polished game indeed.

the quest's end

Equinox is a great game. It's big, addictive, atmospheric and fun. If only the few problems it has, had been ironed out, it would have been a brilliant game that deserved to be a Mega Zone. As it is, it's still very good, and I recommend it wholeheartedly. Still, be aware of it's drawbacks before you buy it or otherwise you could end up like the sort of person with gherkins in your bag after a trip to ASDA, when you don't like them, if you know what I mean ☹



Glendaal pauses for a moment of smugness before grabbing the token he's just discovered.



As the giant bat creature swoops across the landscape our hero decides that discretion is better part of valour.

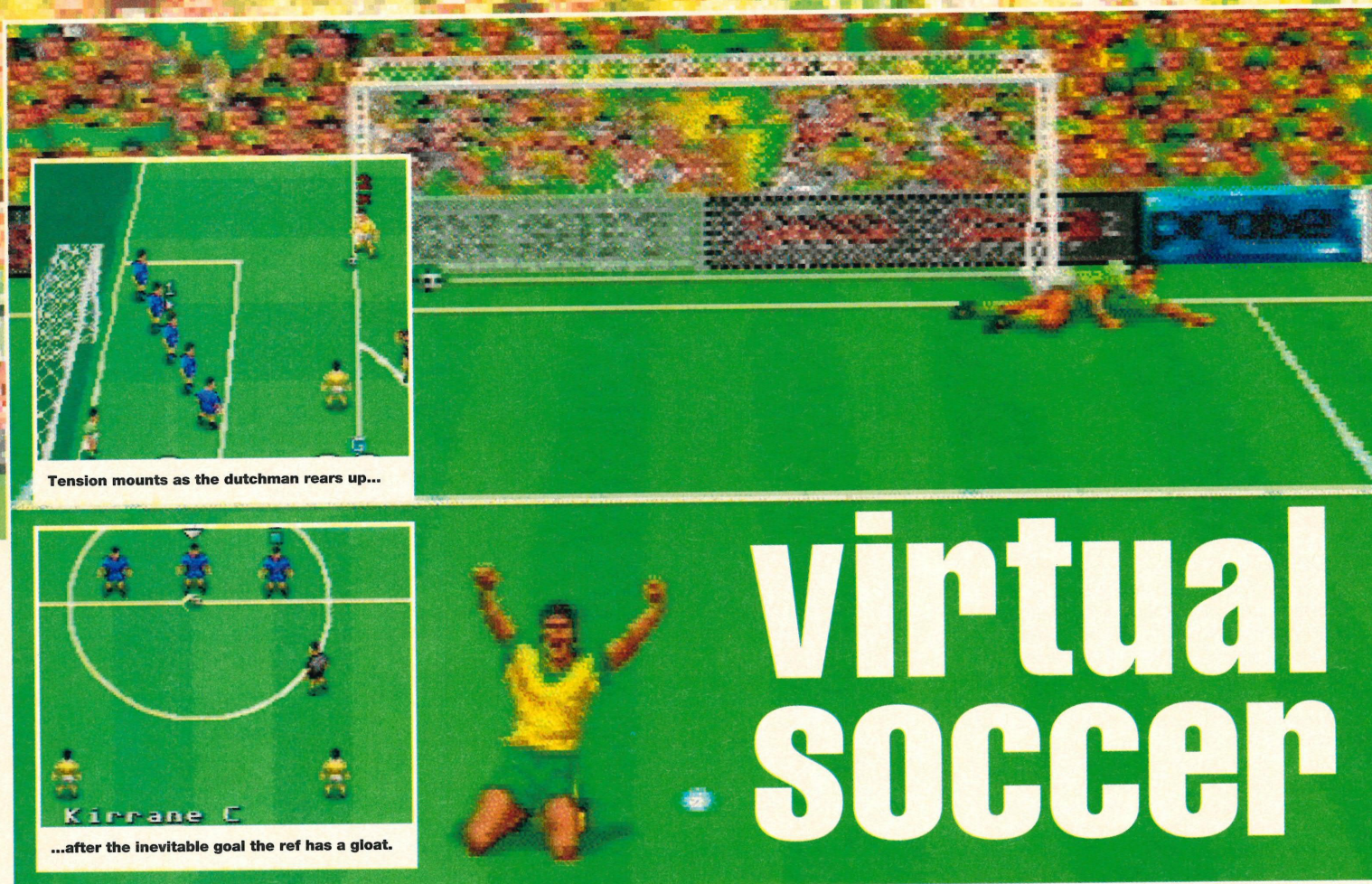


END ZONE

Easily one of the best arcade-adventures on the SNES, with lovely graphics, smart sound and challenging gameplay. Only the unhelpful perspective and somewhat nasty collision detection prevent it from being a Mega Zone. Still well worth buying, but be aware of it's problems.

Out: November
Price: tba
Publisher: Sony

87



Virtual used to mean 'almost', nowadays when it is used as a suffix it is more correctly interpreted as 'unreal'. For the reasons behind this, as well as some confusing stuff on different planes of reality, read Simon Kirrane's review of *Unreal Soccer*. Alternatively, don't.

Here we go, whizzing through the fast moving and virtually unreal 90's, where the future is becoming a thing of the past. Just last night on the TV a young girl claimed (quite credibly, it seemed to her) that she knew everything because she had seen it on video. Video, it's as real as you get now. Still, I don't know where to rent particular omnipotent visual feast that the girl refers to.

We have turned our backs upon life. Reality no longer holds our gaze the way it did, we have other interests and reference points:

We stare out across grassy plains stretching to the horizon and imagine flying low over them at Mach 2 in a fighter jet, in the only way possible – on a PC.

Marvelling at a deep hewed sunset across an azure ocean It occurs to me that I saw all this last week in an action movie about drug smugglers.

A young lad leers at mini skirted girl on the other side of a crowded room and fantasises about how she'd look (and what she'd do) if she we're in a Manga video.

Which leads us in a chatty, questionable and very tenuous way to *Virtual Soccer*, Virtual not because it is almost soccer but because it is unreal soccer.

Soccer which is not tangible, soccer which doesn't involve grass stains, grazes, sweat or kissing. A soccer not visible from the terraces or ever seen in the park. A new soccer a better one? Well, we'll have to look into that.



Change your team formations as often as you like, it keeps the lads on their toes.



It's a free kick and, as the caption reads, it's direct. How straightforward can you get?



It's billed to be the game of the week, now that the Latics have unveiled their secret...



...they have signed up the entire Game Zone Geezers to suck oranges at half time.

what is he on about?

Hudson Soft have cobbled together quite a fair effort in their attempts to bring you an unreal version of the real pain and pleasure of the football pitch.

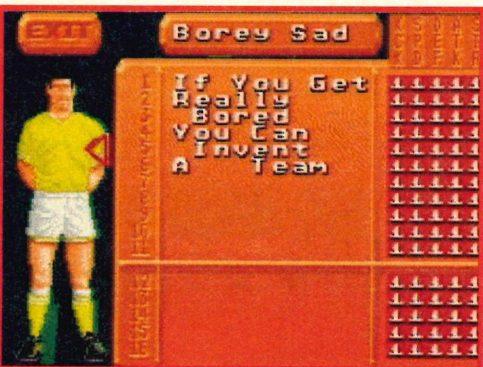
There are plenty of elements worth noting. Mode 7, that most unreal effect, has been used in as many places as the programmers could jam it in and the players are all represented in a very unrealistic kind of way, so it looks good.

The gameplay involves a lot of passing, some special moves and a fair amount of aftertouch – so again, nothing real there. The international teams that you can pick have all been designed to consistently play in the same way that they sometimes do in real life so, by definition, it's unreal.

You have three different views to play from, over the top, over the top at a steeper angle and from the side. Soon though we'll be able to bring you a cheat that allows you to control your team from any angle and height above the pitch. Good, completely unlike real life. So far it looks like Hudson Soft are ahead (on aggregate).

the cartesian theory of virtual reality

Unless you are very new to this world then you'll know of the plethora* of football games already available for the SNES. And if you're forward thinking then no doubt you'll have worked out that the imminent World Cup will herald a golden age of pixillated soccer stars.



Borey Sad are under investigation following allegations of devil worship and hidden messages.

“Marvelling at a deep hewed sunset across an azure ocean it occurs to me that I saw all this last week in a movie about drug smugglers.”

Thanks to our knowledge of good soccer games out there we can deem ourselves to have a solid basis for an unreal soccer world that we can refer to. How does this latest offering fit in this unreal world?

Unfortunately for *Virtual Soccer* some parts of the game aren't quite unreal, they're virtually unreal. These areas of the game aren't just dissimilar to life, they're not like a simulation either. For example after the kick off a number of times we (me, my hypothetical team and my illusory opposing team) all encountered sprite

slowdown and glooped about for a good second or two. This is an effect that you just don't get in real simulations any more, and frankly it's unacceptable.

Along with this players closest to the ball will quite

often run away from it, now this might occur once or twice in real life (just take a look at Carlton Palmer) but it won't do in a simulation, and it frustrates. Now although frustration does play a part in our virtual world it has to be an intentional part of gameplay. It should be a part of a game which is frustrating but a part that can be overcome so we can encounter the next frustrating event. Well *Virtual Soccer* isn't a platform game and so frustration of this kind is unacceptable.

virtually surreal

Just as happens in real video games *Virtual Soccer* allows you to create your own teams and give them the attributes you see your own club as having. So loyal fans can boost their team up to be all time greats and their rivals to be a team of goalkeepers with no skill whatsoever and a kit that would shame Julian Clary.

The only problem is that the computer is in control of the whole affair and so biased in its own favour that it could be playing as a three man team consisting of Eric Bristow, and two sprites from a ZX81 BMX game and it would still beat your favourite and on form club. Again this is unlike real simulations, though rather too close for comfort when you compare it to real life. I call your attention to any Manchester United fan's experience of a league run for the 25+ years prior to 1992.

So what with virtual unreality impinging upon real reality and unreal reality turning around to



This is just one of the many fascinating option screens that are available to you in *Virtual Soccer*.

pull a face at virtual reality, whose aim has always been simulated reality – well it's created a new hybrid, provisionally entitled 'surreal reality' (as 'virtually unreal reality simulation' is a bit of a mouthful).

Next month our topics will be "Parallax scrolling, better than reality?", "What's the point in reality if you can't get it on a cart?" and "Is, surreal unreality virtually the same as unreal surreality, or what?"

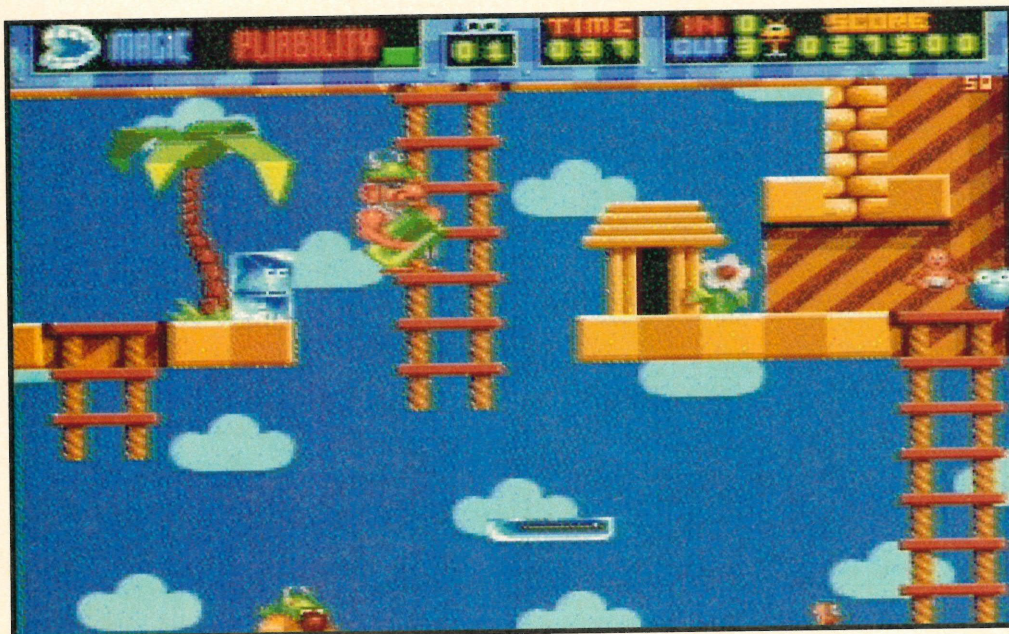
*The collective noun for soccer games is actually moore, as in "That chap is so crazy about his sims, he's got a moore of soccer games y'know".

END ZONE

I enjoyed nipping down to my virtual park and getting my sprites to knock about with all the other sprites. As a two player game it blocked out reality long enough for me to believe I was back in it, but not for long. I'm afraid this won't steal the heart and mind of many a man on the terrace this winter.

Out: December
Price: £19.95
Publisher:
Hudson Soft

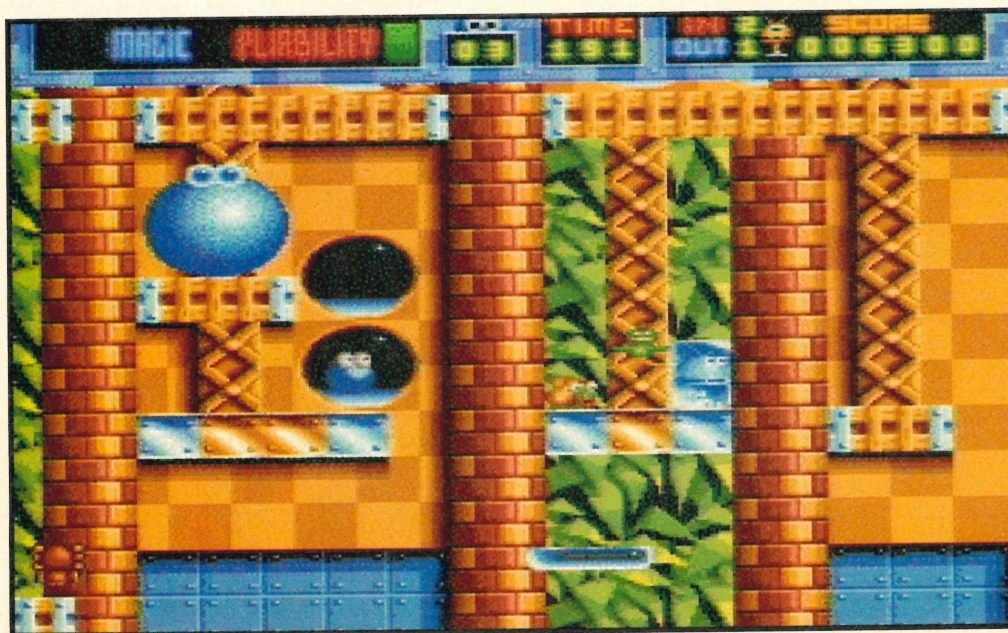
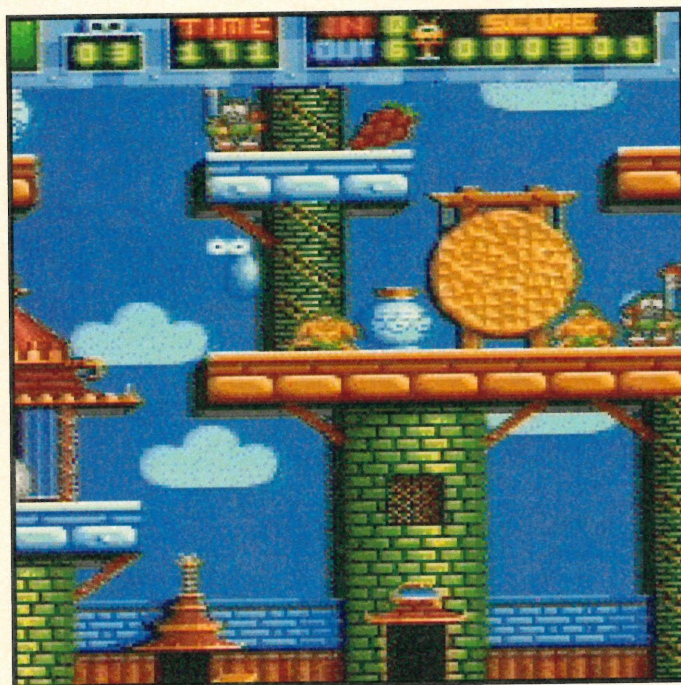
78



There are enough idiosyncratic baddies to keep the most idiosyncratic baddy fan in world happy. Unfortunately these types almost always turn out to be programmers. Yah boó sucks.

Colourful and lively, well I can't argue with that. Well since I was thrown out of the Literary and Debating society I find it hard to argue about anything in public.

If you really want to you can get your pal Super Putty to expand and expand and expand until he explodes. It makes a mess but it's great for breaking the ice at parties. Oh and it kills off lots off baddies which is always good for a laugh.



Super

"Super Putty, eh?" mused Duncan MacDonald. "I know a joke about this bloke who couldn't tell the difference between porridge and putty. All his windows stayed put and he had a really hearty breakfast. Or something like that... Blast". Cue review.

Game plots are nearly always ridiculous, as we all know... but here's one that just about tops the lot. "Putty Moon is a bright and cheerful little satellite orbiting the dark planet of Zid." (*"Oh no!" A reader*).

"One day a great darkness fell upon Putty Moon and the usually carefree putties were in great danger, for from out of the sky came a great spaceship. On board was the wicked wizard of Zid, accompanied by his sneaky henchman Dweezil the cat, and a horde of mutants." (*"Enough, enough!" Another reader*).

"The wicked wizard was carrying out another of his sinister money making schemes. He had invented a process that would change the inhabitants of Putty Moon into bubblegum – and once transformed, he could sell them to kids all around the cosmos."

And so the story goes on. And on, and on and on. But you need to know about some of it so I'll do a brief point by point run through: starting from the beginning again.

- (1) The wicked wizard flies to Putty Moon with his henchman Dweezil, and some mutants.
- (2) He intends to bubblegummify the inhabitants (the Puttians).
- (3) The Puttians are non-violent and have created robots to protect them.
- (4) The wicked wizard sends Dweezil down to the planet to freeze all the robots with a Freezer Ray.
- (5) Dweezil cocks up and doesn't get all the robots.
- (6) The Freezer Ray runs out of power, so Dweezil uses the unreliable Memory Scrambler to finish off the job.
- (7) And because the Memory Scrambler is unreliable, some of the remaining robots just end up hopping on the spot while others roam around aimlessly.
- (8) In with the wicked wizard's mutants. He beams them down to wreak havoc. There are

putty

zillions of them, and they all have different powers.

(9) Eventually the wicked wizard rounds up all the Puttians. Except he hasn't quite.

(10) There's one Puttian left. And let's face it, it's YOU!

yawn!

Yes, I know long platform game plots are boring, but in this case you needed a bit of background or you wouldn't have known what I was talking about later on. And this is later on. Okay, so you're Super Putty, the only Puttian left on planet Putty. (I can't believe I just said that). Your job, as you'll have guessed, is to put things back in order and ultimately save all your Puttian chums from their sticky fate. How you do this is simple... or straightforward, at any rate. You have to pick up the frozen (or hopping up and down, or wandering around aimlessly) robots on each level and carry them to 'safe zones' – all

“...here's one that tops the lot Putty Moon is a bright and cheerful little satellite orbiting the dark planet of Zid.”
(‘Oh no!’ A reader.)”

the while, of course, avoiding and zapping the numerous nasties. Oh, and killing the end of level mutant bosses, too.

okay, i'm up to speed

Right, so how does it all work. Well, there are six game areas, each of which is split into three stages. Each of the stages, by the way, is one screen wide and several screens high (varying from two to heaps).

Using Super Putty's special powers, you have to traverse the many platforms and locate the safe zones (these automatically transport the droids to the robot repair shop). And then, once you know where a safe zone is (there's one per stage), you have to bounce and stretch around all over the place, pick up the zapped robots (one by one unless you've collected a power-up which allows carriage of more) and transport them to said safe zone. Oh, and there's a time limit to contend with too.

what about pliability...

Being made of putty, Super Putty can pull off moves not available to the heroes of most platform games. However, certain moves require Super Putty to use up valuable pliability energy: and this energy isn't automatically recharged.

What this means is that if you insist on continually using the game's more 'ninja' moves, you're going to have to make sure you pick up plenty of fruit – as fruit helps refill your energy bar. Okay? Super Putty's moves are as follows...

Stretch: You can stretch Super Putty, both horizontally and vertically. This is the quickest way of travelling, but uses up pliability.

Bounce: Er, you bounce, obviously – up and down and left or right.

Punch: Super Putty simply extends a small portion of his body in the required direction. It looks a bit weedy, but it does the trick.

Melt: Super Putty goes flat as a pankake and is



Ah ha, it's the carrot with the gun, the mad toadstool and some foliage, if I can't make a caption out of that then...

indestructible. This move slowly drains off the old pliability, however.

Inflate: Inflate Super Putty and he will explode, killing everything on-screen. Somehow he survives. And then notices that loads of pliability has been used up.

Absorb: Super Putty can absorb some (not all) enemies or objects. And this is how he carries the robots around – so it's lucky that robots can be 'un-absorbed' in a safe zone, isn't it.

Mould: Super Putty is a good mimic, and can transform himself into certain other characters (meaning that if the character he's mimicking has a gun, then Super Putty will have a gun too). To mould Super Putty you need to have picked up the magic molecules.

what about playability

And that's about it, but with just one thing to add. *Super Putty*, the game, is bloody hard... the learning curve comes at you in much the same way as a brick wall would come at a motorist who'd lost control of his Porsche at 165 mph.

The cutesy graphics are excellent, and the sound is good too, but – well – how can I put this? Let's just say that I didn't find *Super Putty* particularly addictive, and only stuck at it because I had to for review. It's one of those games where you learn lots of little 'tricks' as you go along, but I can see it'd be easy to tire of the proceedings long before this point. With a learning curve and game structure (a la *Lemmings* for instance) things might have been different, but as it stands I'm afraid it's full marks for originality, high marks for graphics, fairly high marks for sound, but below average marks for the addictiveness. ☹

this'll be an explanatory little aside then.

Each level is loaded to the back teeth with evil, so you could do the sensible thing and check out this box o' warnings.



Here's what Putty is carrying

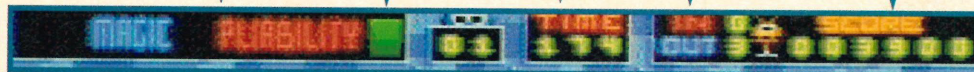
The pliability energy bar

Number of lives left

Time left for stage

IN is the number of robots already saved, OUT is the number not yet collected

Your current score



END ZONE

Putty is the kind of game you'd love to love. It looks sexier than Kate Moss in Mata Hari mode. But when you do get 'her' back to your place for 'a coffee' you discover that it's got more in common with Margaret Thatcher than miss Moss – Putty's as hard as nails and occasionally a little unfair.

Out: Now
Price: £44.99
Publisher:
System 3

80

PG
TIPS

Link the words "Tips PG Intro Pemberton Daniel By" and win yourself a completely free intro to PG Tips by Daniel Pemberton. Blast, that was a bit of a give away.

Greetings tipsters and welcome once more to that epicentre of all things tips-wise, PG Tips. Normally people don't read this bit, so you're obviously new to the whole "cheating bast" game (*Or forgetful. Ed.*) and I bet you're just aching to find out what this malarkey is all about. Well tough, instead I'm going to write an essay entitled, *Pottery In the 15th Century - a Carpenter's Guide*. but as that would sound like *History Today* by Newman and Baddiel, I'll just get on with it. By the way, if you have any cheats, tips codes, etc, to send in, do so to the address below and you may well receive a free cart and the biscuit of the month.

it's an imaginative title, honest

PG Tips

Game Zone

**30 Monmouth Street
Bath, Avon
BA1 2BW**

**You'll find all
your SNES
game in yellow.**



**Whereas all
your NES
games are red.**



**Which leaves
blue for Game
Boy tips.**



**NB. The biscuit of
the month is a
Peak Frea.**

mario is missing

Miffed by Mario? Baffled by Bowser? Annoyed with Alliteration? Well, worry no longer. Niels Thomassen from the land of silly names - Holland - has come to your rescue, with a staggering 15 level codes. Excited? I certainly am by jimminy, 'cos here they are:

Level 1 - BCV3NDC	Level 2 - PC3*NVB
Level 3 - DHC2MMV	Level 4 - D*P2NCH
Level 5 - 79YK46Z	Level 6 - Y10BLV0
Level 7 - FWQ0MD2	Level 8 - 6FK035D
Level 9 - FTTJLDD	Level 10 - 1SRZ5N2
Level 11 - PGDC5GK	Level 12 - YBL*LHL
Level 13 - PD953T3	Level 14 - 55694Q8
Level 15 - J9W0N2R.	

humans

I have been sent letters about some pretty strange things before, but Adrian 'weirdo' Johnson's has got to be one of the most bizarre ever sent in. It's a Gascoigne-Pees form for selling your house. Anyway, on this remarkable document he's rather thoughtfully enclosed lots of codes to that most *Lemmings*-esque of games, otherwise known as *Humans*, which look remarkably like this:

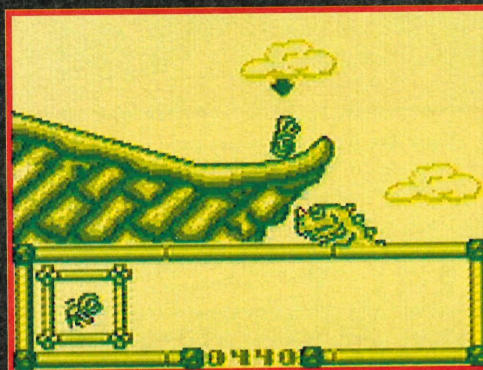
1: XXXX	2: CVBM
3: QWSD	4: PLKP
5: MNBV	6: VBCD
7: ZXVZ	8: KJHR
9: PYST	10: LKLQ
11: HDZW	12: NGBF
13: SWQR	14: TYTL
15: XRTD	16: CDSR
17: JHYT	18: MJHN.

street fighter II turbo

No, just because I'm printing this cheat it doesn't mean I want loads of those bloomin' speed up cheats again. I'm sick to death of them, so STOP SENDING THEM IN, OKAY? Anyway, enough ranting, this time it's not so much of a cheat, but more of a 'thing.' (*Very technical Daniel. Ed.*) This 'thing' allows you to remove all the special moves. To enable it, simply press Down, R, UP, L, Y, B, X and A when the old Capcom logo appears, thus making the game that little bit more 'challenging'.

super strike eagle

If you're having problems on this rather top flight sim, then I suggest that perhaps you should listen to the man that many call Morris Gould as he's got loads of passwords for it. I suppose I should say something like 'Hurrah!' Now, really. Hurrah!



Humans we know how to skip the levels now.



We couldn't find Mario is Missing, so here's a nice shot of Mario and Wario instead.

Mission 2 - Libya Day: 4H6F8392
Mission 3 - Libya Night: 4GBF8757
Mission 4 - Gulf War Day: 7F6G4262
Mission 5 - Gulf War Night: 09BD42F4
Mission 6 - Cuba Day: F06D8609
Mission 7 - Cuba Night: D0BG83FG
Mission 8 - Korea Day: 67654475
Mission 9 - Korea Night: 4HB705FG

james bond jnr.

Still stuck on the first mission on *James Bond Jnr*? Thought as much. Then luckily for you, you've got Neil Hartley to thank, as he's sent in all the mission codes to the game, as well as some Game Genie codes. (To find out more about these check out the Game Genie bit on the next page) Anyway, here are those codes:

Mission 2 - 033481
Mission 3 - 258600
Mission 4 - 320370.

spy vs spy

I'm not sure if this game is officially out in this country yet, but I do know it's available in America 'cos Thomas Bunion says that's where he bought his copy from. As well as all that he also gave me the entire set of level codes to the game, which look remarkably like these:

Level 2 - ZKP
Level 3 - YPT
Level 4 - MMD.

sim earth

If you fancy beginning with any of the eight world building scenarios, then you could do a lot worse than once again consult the wise words of Morris Gould. He suggests that when the title screen appears, you should press START as usual to get to the main menu. Now, choose



Deliver that punch you green suited bad bloke you.

mortal kombat

Gore mode! Gore mode!

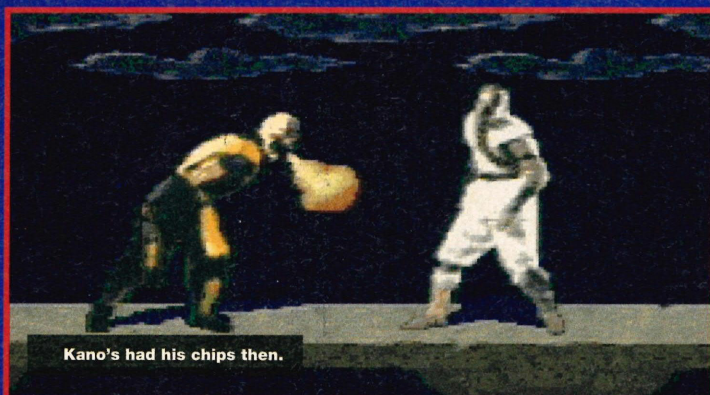
Actually I'm only joking, I merely employed a cheap trick to grab your attention, and now that I've got it I can tell you about the rather top 'normal' cheats we've got for the game, courtesy of Warren Gowers, Richard Owen, Andrew Edmond and Marc Newland. The first one is a bit strange. You can get a green Sub-Zero to come down and give you handy playing tips and things. "How do I get this?" I hear you cry. Well simply press Down, Towards and button B on the screen where your opponent is picked. It can only be done as Sub-Zero apparently.

Next up is a cheat that allows you to fight the Reptile. To do this, play a one-player game, then when you are fighting in the pit wait for a shadow to go across the moon, and then, without using the block

button, get a double flawless victory. If you've done this correctly (which is pretty hard apparently) then your next fight should be against the Reptile.

The next cheat isn't so much of a 'cheat', but it's quite handy anyway. Simply back off into a corner and jump constantly, then back flip, kick or punch the computer opponent who doesn't defend him/herself at all (except for the odd easily dodgeable special move). With this you should be able to defeat your opponents very simply indeed.

Finally, we've got some Action Replay codes for infinite energy. To get infinite energy for player one, enter the following three codes together: 7E045BD58, 7E04C158 and 7E04B9A1. And if you're player two, and want to do likewise, use 7E04BBA1, 7E04BF58 and 7E04C358 instead. You should now be able to kill anyone with no prob's at all. Yet more *Mortal Kombat* cheat codes, this time for the Game Genie, can be found on the following page.



Scenario but don't press START. Instead hold down buttons L, R and Y. With these depressed, press button A and when the stage select appears you should be able to choose any scenario you fancy. Hurrah!

garfield

Lots of people find *Garfield* sweeeeeet. I don't. Not a bit. He's a fat, repulsive lump of lard that makes the prospect of seeing Cyril Smith in the nude quite appealing. (*Are you feeling alright? Ed.*) Quite funny though. Anyway I must thank former GZ-er and all round top star, Jackie Ryan for the following codes for the first 20 levels:

- | | |
|-----------|------------|
| 01 - LFDB | 02 - VCSB |
| 03 - TRFF | 04 - ZFRG |
| 05 - NGSF | 06 - QDCZ |
| 07 - KCNG | 08 - TRBD |
| 09 - LGCK | 10 - WGRD |
| 11 - TCMF | 12 - RBCN |
| 13 - NBMF | 14 - GPBL |
| 15 - RBCT | 16 - RCNG |
| 17 - FCRF | 18 - YBRB |
| 19 - SGNG | 20 - GGLD. |

yoshi's cookie

Oh dear. You're stuck on level ten of this blatant *Tetris*-type rip off and you've told all your chums at school that you can get much further. And they're going to come round and watch you get there. What are you going to do? Hmm, I wonder.

Well, thanks to Link-O-Matic, I've got a rather useful round select that will take you to any level, from 11 to 99! To get this, go to the option screen and turn the music OFF and put the speed on HIGH. Then choose round ten and hold Up on your control pad and press Select. The number ten should then turn into the number 11.

Press the D Pad to select the other levels. Not only that, but once you start playing you'll probably notice that the game sprites have changed to that of the *Super Mario* baddies!

blaster master

The other day I was thinking to myself, "Wouldn't it be nice if some called Jonathon Powling sent in a cheat which enabled you to get a Stage Select on a rather good Game Boy game." And as if by magic, he did. Wow! Honest. I didn't make it up or anything. So if you fancy a Stage Select on the title screen choose Continue, then press and hold button A and then, with A depressed, push START. A stage select screen should then appear where you can be whisked off to the level of your choice.

kid dracula

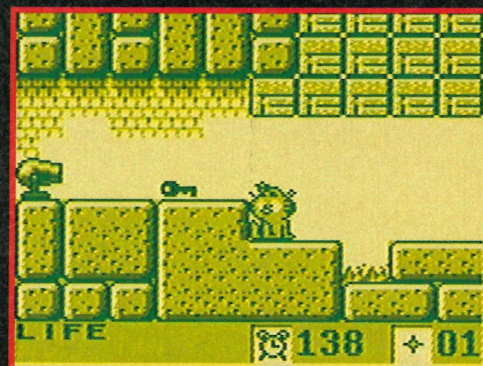
Competition time: re-arrange the following words into a formidable sentence and win yourself an old sock: *Kid, Dracula*, for, of, passwords, lots, in fact, than, more, you could shake a stake at, to, thanks, Thomas Bunion.

Send all entries to the usual address, and in the meantime here's more passwords for *Kid Dracula* than you could shake a jolly large clove of garlic at:

- | | |
|----------------|---------------|
| Level 2: 5613 | Level 3: 3272 |
| Level 4: 7283 | Level 5: 5346 |
| Level 6: 7225 | Level 7: 5539 |
| Level 8: 7158. | |

super mario land 2

Sounds a bit dodgy this cheat, and seeing as I haven't got a copy of the game myself, I can't check it. So all hate mail to Toby Howlett c/o Australia if that's the case (which I'm sure it



How did such a fat cat get to be so popular?

isn't). Anyway if you don't want to lose a life, Toby suggests that, when you die, quickly switch your portable monochrome entertainment device (Game Boy to you and me) off and then back on again. You should then start on the same level, but you won't have lost a life. Useful, eh?

wwf royal rumble

Call me old fashioned if you like, (*If you insist, you old fashioned chap you. Ed.*) Ha, ha, very funny, erm... where was I? Oh yeah, call me old fashioned if you like, but I cannot see the attraction in some big sweaty men with stupid names like 'The Shop Assistant' pretending to beat each other up. I can see the attraction though in this rather handy cheat (*nice link eh?*) to change the background speed. Actually, no, I can't. What a sad cheat. Anyway here it is: press L when the wrestler select screen appears. Now by fiddling around with buttons L and R you can alter the speed of the background. What a pathetic cheat. In fact it's so rubbish I'm not even going to name Jonathon Powling for it.

game genie-us

Welcome once more to that bit in the mag that seems to be only read by people who own Game Genies, Game Genie-us. "But wait!" you cry, "I don't own a Game Genie, please tell me more". Alright then. The Game Genie is a clever gadget type thing that allows you to cheat on your games by entering lots of codes. You can get these codes from the GG helpline, this bit or you can work them out yourself. And if you do work one out yourself, then you can send it in here as those oh so nice chaps and chapes at Hornby Hobbies are stumping up a prize for the best code of the month, which is a cart of your choice. Everyone else gets diddley squat, with the exception of their names being mentioned in our fabbo mag. So get sending in your ORIGINAL codes (they'll check if you've pinched them from somewhere, and you'll have got excited for nothing, as you won't get a prize!) to: Yeaah! Ah-Ah! Bulletproof!, Game Genie bit, PG Tips, Game Zone, Bath, Avon, BA1 2BW. Oh, and please DON'T send in any more codes for any version of *Mario* on the NES 'cos I'm sick to death of them. The winner of the cart of his choice is Jack Wright, who wins *Dr Franken II* for his efforts.

adventure island

SXNLOKVK - Infinite lives.
AAKSEYZA - No energy loss from hitting objects.
XTAINS - Invulnerability.
ALKXAAZ - Faster running.

tiny toons

For these codes enter VEXKUYS and XEKKONO2 and then any of the following:
GEEKXYPA - Level 1 end boss.
YOEKXYPE - Duck Vader bonus stage.
GEEKXYPE - Level 3.
ZOEKXYPE - Level 4.
GOEKXYPA - Level 5.
IOEKXYPE - Level 6.

james bond jnr

TELLEY - Some enemies not present.
LITTLE - Colour changes (Press Reset on Eurocom sign).

swords and serpents

SANKOTVE - Everyone gets the wand.
AANKOTVA - All have a jewel.
YANKOTVE - All have a great sword.

smash tv

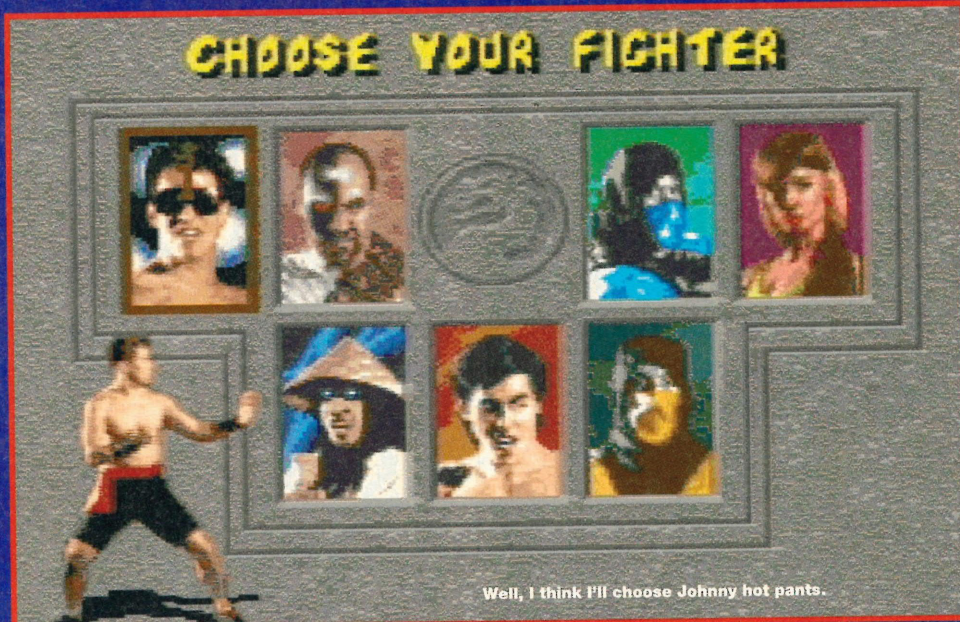
6A8E 6767 - Weapons run out faster.

f-zero

0763 A4A4 - Weird starting and no shadows.
E28C DDD4 - Super responsive control.

lemmings

323 C3A - Lemmings walk on spot.
AB4 4CB - Extra time.



XX3 CAB - Replace XX with any number for different music!

hunchback

BA9 ACD - When Quasi is stunned, the screen shakes!

alfred chicken

41B 22B - Makes mice and snails part of the backdrop.
184 20F - You get drunk!
B15 20F - Annoy Alfred.
3CD E5E - Negative mode.
6D5 55F - Gives you an extra life whenever there's an explosion. You should go near the switch on level one - every time steam comes out of the nearby pipe you get an extra life, but don't let your lives go over 99 or the game will end.
003 42F - Complete level one as normal and on level two Alfred should walk into an invisible teleporter. This will continue on every level, so once you get to the level you want, switch the code off.

mortal kombat

The biggie basher has been well and truly kicked to pieces by those 'ard as nails Game Genie folks. Using the maximum force necessary they've managed to get Goro's gang to spit out the following codes - oh and a few teeth.
To use these codes DO NOT alter any of the settings on the options screens unless specified. On a two-player game DO NOT alter the handicaps for either player.

DF6114DD Start on Match 2.
D46114DD Start on Match 3.
D76114DD Start on Match 4.
D06114DD Start on Match 5.
D96114DD Start on Match 6.
D16114DD Start on Mirror-match.
D56114DD Start on Endurance Match 1.
D66114DD Start on Endurance Match 2.
DB6114DD Start on Endurance Match 3.

DC6114DD Start on match with Goro.
D86114DD Start on match with Shang Tsung.
6DB53DD7 Always get a flawless victory bonus.
DDB134DF All strikes do minimal damage (two-player game).

When using this code move the handicap bar for player one all the way to the right (11 times).
D881494F Player one is almost invincible (two-player game).

For these codes switch off effects after the round starts then switch them back on again when the round ends:

DD6A44AF Almost always fight in the Courtyard.
CB6A44AF + DF6A47DF Almost always fight at Palace Gates.
CB6A44AF + D46A47DF Almost always fight in Warrior Shrine.
CB6A44AF + D76A47DF Almost always fight in the Pit.
CB6A44AF + D06A47DF Almost always fight in the Throne Room.
CB6A44AF + D96A47DF Almost always fight in Goro's Lair.
CB6A44AF + D16A47DF Almost always fight in bottom of The Pit.

When using these codes always switch off the effects when you are supposed to fight Shang Tsung:

CBBA304F + DDBA301F Almost always fight Johnny Cage
CBBA304F + DFBA301F Almost always fight Kano
CBBA304F + D4BA301F Almost always fight Rayden
CBBA304F + D7BA301F Almost always fight Liu Kang
CBBA304F + D0BA301F Almost always fight Scorpion
CBBA304F + D9BA301F Almost always fight Sub-Zero
CBBA304F + D1BA301F Almost always fight Sonya Blade
CBBA304F + D6BA301F Almost always fight Shang Tsung

jurassic park

Jurassic Park may be pretty big, but it's nothing compared to our resident genetic throwback, Andy Butcher.

1 north utility shed

Located on the other side of Gate 1. To get there, open the gate from a terminal, then walk up on the left of the Visitor's Centre (avoiding the Gallosaurus), until you find the trench. Walk to the left, staying right on the edge of the trench, and you'll see a bridge on the other side. Shoot it to move the bridge, then go up through the jungle on the other side and through the gate.

2 visitor's centre

In roughly the centre of the island. Walk up through the park gates where you start, open the electrified gate by shooting the mechanism, then walk diagonally up and left across the grass. If you reach the river, then just keep walking left. There are herds of Gallies all around the Centre, so be careful.

3 beach utility shed

This is quite difficult to find, but just persevere. Walk left in front of the Visitor's Centre, and go down into the jungles. Try to keep to the far right-hand edge of the jungle, and keep going down. Eventually you'll find it, but you might lose your patience.

4 nublur utility shed

Walk down to the left from the park gates where the game starts, enter the jungle and keep heading down. It's that simple to find.

5 the dock

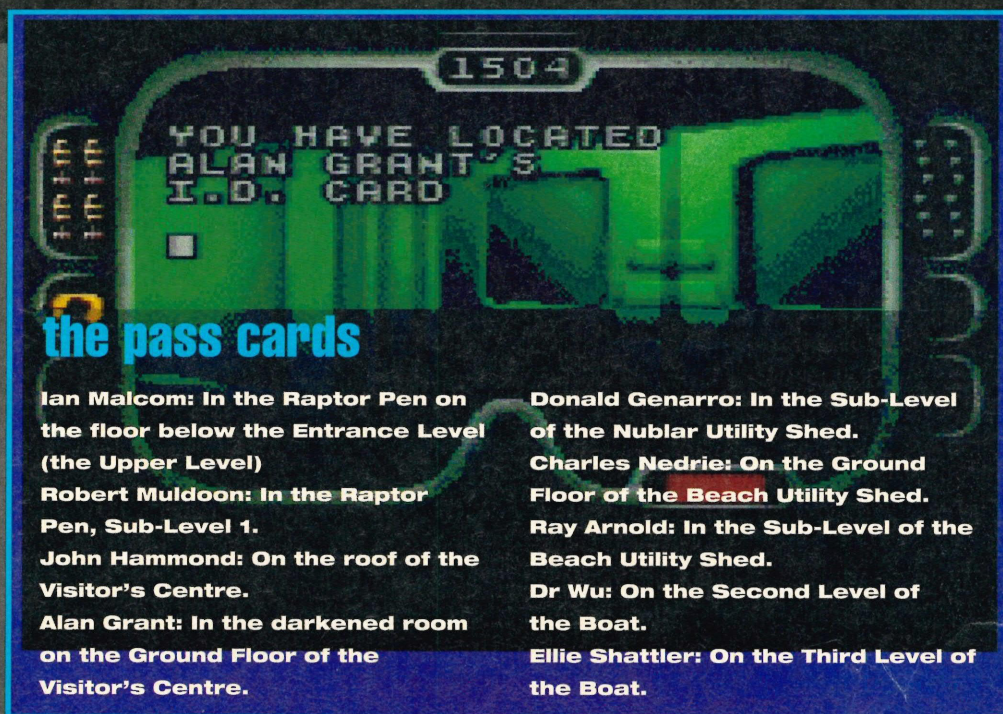
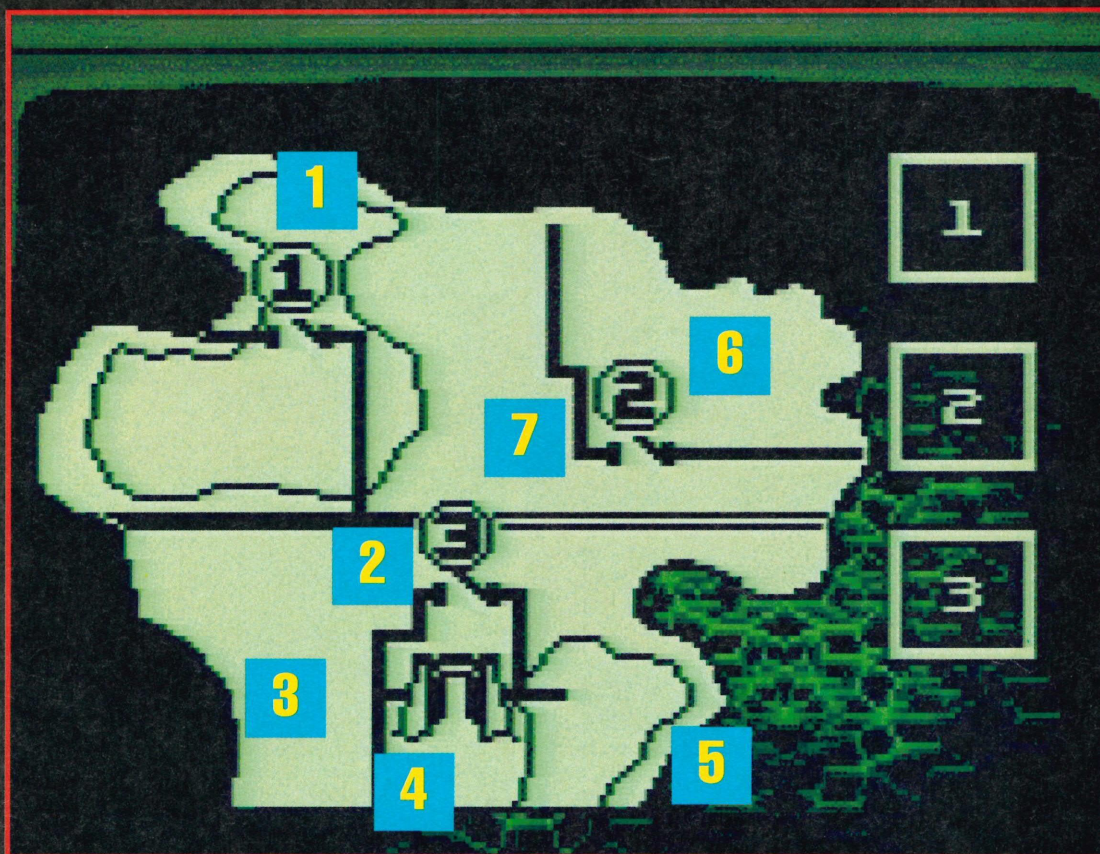
Walk up through the park gate and then Gate 2, then head to the right until you find the mountainous area. By following the paths through the mountains you can get to the bottom-right side of them. Once over them, head right and you'll find the dock. Walk right to the edge and you'll just be able to see the bridge mechanism. Shoot it and cross over.

6 the raptor lairs

Go up through the park gate and Gate 2, use the bridge to cross the river and head right until you find Gate 3. Open the gate and go up into the jungle. There are two entrances, one near the top of the paddock, and one in the middle to the right. They look like black openings in the jungle walls.

7 the raptor pen.

Walk up through the park gate and Gate 2, use the bridge to cross the river and walk up and to the right. The entrance to the pen is at the back of building, where the two walkways meet. Rather easy once you know what you're doing - that is true of so many things.



the pass cards

Ian Malcom: In the Raptor Pen on the floor below the Entrance Level (the Upper Level)

Robert Muldoon: In the Raptor Pen, Sub-Level 1.

John Hammond: On the roof of the Visitor's Centre.

Alan Grant: In the darkened room on the Ground Floor of the Visitor's Centre.

Donald Genarro: In the Sub-Level of the Nublur Utility Shed.

Charles Nedrie: On the Ground Floor of the Beach Utility Shed.

Ray Arnold: In the Sub-Level of the Beach Utility Shed.

Dr Wu: On the Second Level of the Boat.

Ellie Shattler: On the Third Level of the Boat.



zelda IV

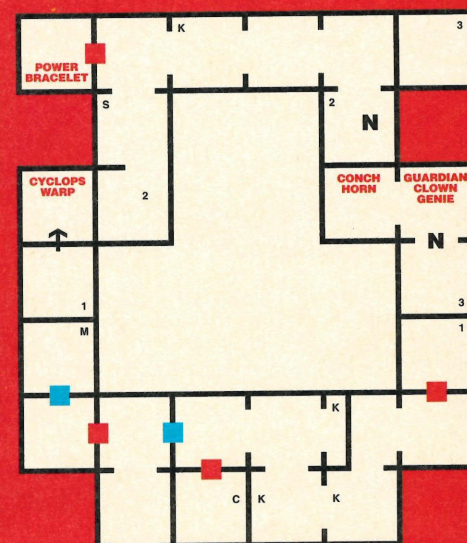
Stuck on Zelda on the Game Boy? It's quite big isn't it? And none too easy either? Bet you'd love and hug and treasure any magazine that carried the complete solution? Well hello there...

key

- locked door
- puzzle door
- nightmares door
- One way door/route
- Weakened wall (use bomb)
- Hook shot needed
- Defeat monster to create warp
- Drop to usefull location
- Jump
- Key (may be hidden)
- Compass (may be hidden)
- Map (may be hidden)
- Nightmares Key
- Stone slab
- Secret Seashell
- Stairway- leads to room with same number
- Exit- leads to other X in Turtle rock
- Pillar



level 2



After speaking to Marin go and speak to Tarin and he will give you your shield (L-1) back. You should then travel SOUTH to the beach (shove away the sea urchins with your shield) listen to the owl and reclaim your sword (L-1). Head off back to SOUTH-EAST of Marin and Tarin's house to the grab game shop. Play the game to get a Yoshi doll and some magic dust, then go WEST then NORTH to get to the mysterious woods. Find the raccoon and sprinkle on some magic dust, he'll then let you pass NORTH to find the Tail key which should be taken to the tail cave, by the beach.

This is level 1 and it's very easy indeed. On your return to the village BOW-WOW will be missing. You should buy a shovel from the town tool shop, exit, then re-enter and buy some bombs. Go through the forest to the previously unreachable heart piece and use Roc's feather to get it, then go NORTH and into a cave where you will find some people.

When you've killed these, there will be a big bad boss type thing. To kill him use your shield to block his shots, and then when he starts to run, RUN! He should hit the wall and make himself dizzy. You should now take as many shots as you can with the sword, repeat this to kill him and press 'A' on the rock in the next room to rescue BOW-WOW. You can now go back through the forest and out of the NORTH-WEST exit into the swamp. BOW-WOW can eat the poisonous flowers to let you into level 2, BOTTLE GROTTO.

When this is done, take BOW-WOW back to the house to receive a 'gift'. You can now go

EAST of the village to a transporter, but it won't take you anywhere as you won't have seen another transporter yet! Go SOUTH and find Richard's mansion. Go in and accept his offer, then go to the castle to get the leaves. (To get in you will need to see 'SWAPS' later on, then cut down a bush). Take the leaves back to old Dicky boy, (that's Richard to you and me) and shove the rock he was guarding. At the end of the cave you should end up in a pothole field. When you reach the owl dig up the spot at his feet to get the slime key which should be used in Level 3, KEY CAVERN, which you have already seen.

When this is done, your next goal will be to go to the dream shrine to get the Ocarina (flute) and learn Marin's song. Then you will need to find the angler key, which is in the desert. To get to it you will need to find Marin; she is on the EAST beach. Take her to sing for the walrus who will fall into the water and let you find the boss which should be hit on the head when it comes out of the sand. Go back to the waterfall (in the centre, NORTH of the map) and use the key, then jump in from above to find level 4, ANGLER'S TUNNEL.

When finished, swim to the cave with the pictures of fish above it to find MANBO, son of the WIND FISH who will teach you a song, which, when played, will send you to MANBO'S POND or to the start of the dungeon you were just in. Use the transporter to send you to Martha's bay, by the animal village. You should dive to the left hand side of the catfishes mouth to reach Level 5, CATFISHES MAW.

When this is done you can go to the SOUTHERN FACE SHRINE to get the face key by

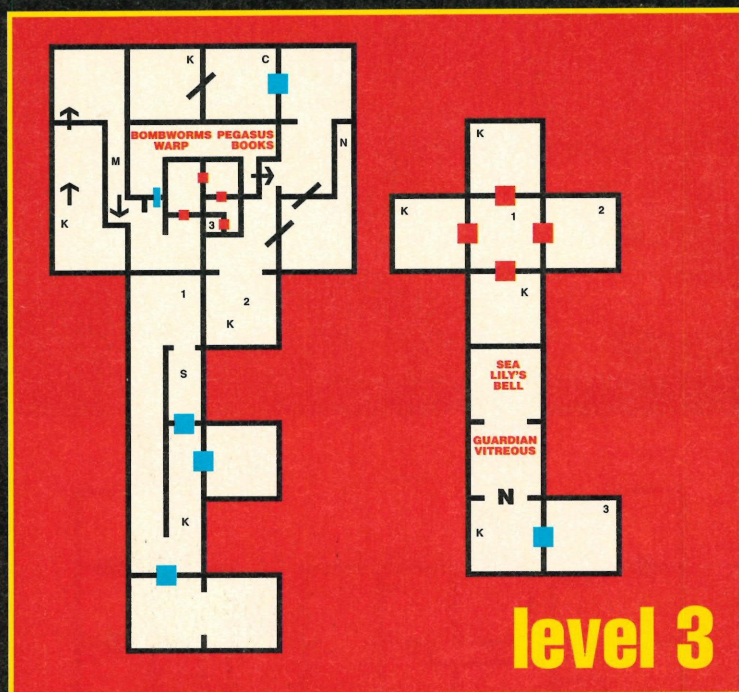
defeating the boss with the bow and arrows (bought from the town tool shop for 980 rupees!) and learn of the wind fish. You can now go NORTH to the platform the owl was standing on and shove the statue to the left to find a secret staircase leading to level 6, FACE SHRINE. When this is finished, go to the signpost maze (easy, just follow the signs!) to learn MAMU'S song.

You can then go to MABE village to shove the weather cock and play your new song to the pile of bones which will come back to life as the amazing flying rooster! (?@£\$!?) If you now go to the hills to the NORTH of the map, and go into the cave near the hen house, you can get the bird key (you will need to pick up the rooster and fly for this, use the bracelet.) You can now use the key in the rock in the NORTH EAST corner to enter level 7, EAGLES TOWER.

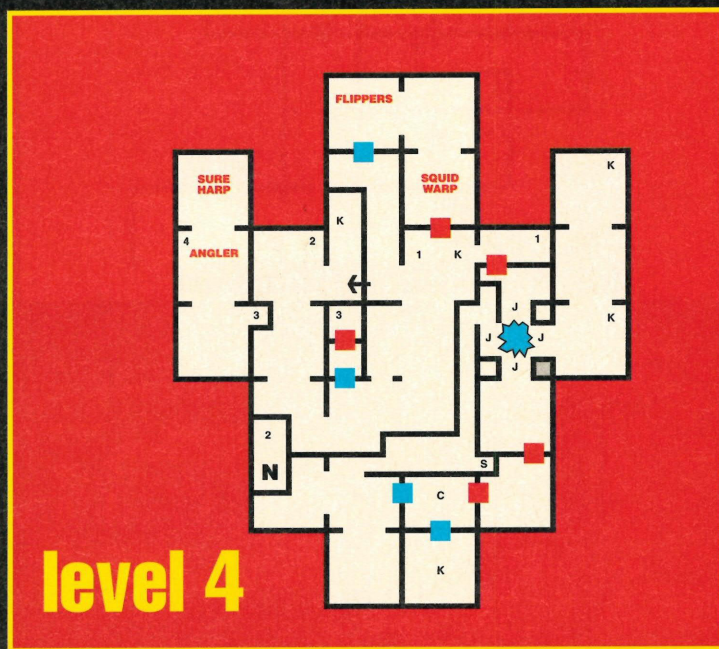
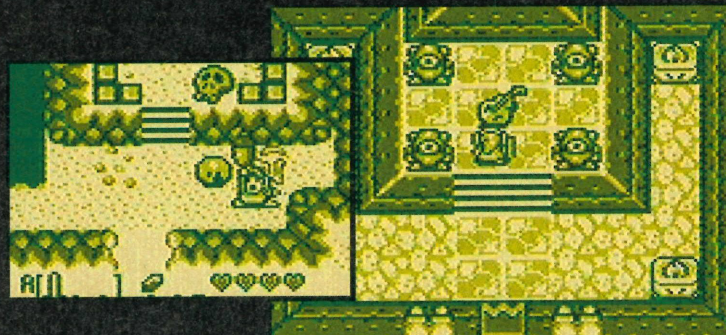
When you've finished should go WEST across the broken bridge and down the hidden staircase. When you get to the bit with the rocks falling on you, you should easily be able to see a cave entrance which needs bombing. Bomb it, and use your mirror shield on the flame thrower to pass to what looks like a sleeping turtle. Play song number 3 and kill it to enter level 8, TURTLE ROCK. Once you have finished level 8, go and play song number 1 in front of the egg and all the 8 sirens will join in! The egg will then crack allowing you to enter the WIND FISHES EGG!

swaps

There are more things to swap in Zelda than you could shake a Pannini sticker album at, so isn't it



level 3



level 4

lucky we've got a top guide all about them?
Swap the Yoshi doll for a bow with the woman in the Quadruplets House, Mabe Village.
Swap this for a can of dog food with the little dog, (who looks like BOW-WOW) in the right hand side door in madam meow-meow's house.
Swap the tin for some bananas at Sale's house o' bananas, Mabe beach.
Swap the bananas with Ki-Ki the monkey for a bridge and a stick.
Swap the stick for some honey with Tarin.
Swap the honey for a pineapple with the bear in the animal village.
Swap this for some flowers with the man lost in the hills.
Swap the flowers for a letter to Dr. Wright with the goat in the animal village.
Swap the letter with Dr. Wright for a broom.
Swap the broom for a fishing hook with old man Ulrirs wife.
Swap the fishing hook for a necklace with the man under the bridge south of the animal village (dive!).
Swap the necklace for a scale off the mermaid's tail and put the scale in the mermaid's statue to open up the secret cave, with a magnifying lens at the end of it.

items

☆ Sword: this is found on Toronbo Shores, and has all the functions of the basic sword in Zelda 3 on the SNES. The level 2 sword is found in Seashell place and has the added function of firing a beam when you have full energy, also in the SNES version.

☆ Bombs: buy in the tool shop in Mabe village, after you buy the shovel; also dotted around in the dungeons. Can be picked up with the bomb button – while you are holding a bomb, it can't explode.
☆ Power Bracelet: found in the Bottle Grotto (Dungeon 2) and used to lift pots and rocks, also the clown's bottle and Hopper's ball (see enemy guide). The level 2 bracelet is found in Face Shrine (Dungeon 6) and can be used to lift the supposedly elephant-shaped statues in that dungeon.
☆ Shield: initially received from Tarin. If it is eaten by one of the bizarre moving blobs, regain it in the Trendy Game or the Tool Shop. The Mirror Shield (level 2) is found in Eagle's tower (level 7) and used to block beams, and also the flame-thrower barring the way to the west side of the mountains.
☆ Bow: bought from the tool shop for a staggering 980 rupees and at first is mildly useful, but later on it is vital.
☆ Hook Shot: this is obtained in Catfish's Maw (Dungeon 5) and used as in the SNES version of this game, but more damaging to enemies.
☆ Fire Rod: found in Turtle Rock (Dungeon 8) and extremely powerful, not to mention vital for that dungeon.
☆ Pegasus Boots: found in the Key Cavern (Dungeon 3) and used to dash, perform running jumps, and break through weirdo objects.
☆ Ocarina: found in Dream Shrine (in Mabe Village, and the monsters inside do huge damage – kill them with whirling attacks), the three songs are as following:
1) Ballad of the Wind Fish: learn it from Marin,

and play it with the instruments of the sirens to wake the wind fish.

2) Manbo's Mambo: learn this from Manbo, child of the Sun Fish, who is found in the cave marked with fish in Tal Tal Heights. This song teleports you either to the entrance of the present dungeon, or if not in a dungeon, it teleports you to a small pond near Crazy Tracy's.

3) The Frog's Song of Soul: to learn this you must negotiate the Signpost Maze and pay 300 rupees. It is used to wake Turtle Rock and revive the Flying Rooster.

☆ Feather: found in tail cave and is used to jump. More useful than a very useful thing indeed.

☆ Shovel: bought from the tool shop; not very exciting, but handy.

☆ Powder: various uses, including lighting torches. Initially, take the mushroom from the forest to the witch, but freely available after that.

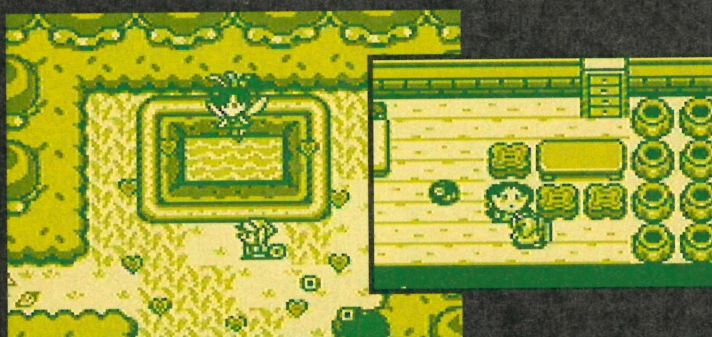
☆ Boomerang: only available after you have all the other items. It's bloomin' powerful, but since you've just finished all the dungeons, it's a bit of a dead loss. Go to the cave on Torbono Shores with all the items.

☆ Flippers: found in Angler's Tunnel (Dungeon 4) – a new feature is the ability to dive, by pressing button B.

☆ Potion: obtained from Crazy Tracy, and very helpful.

carry case

You can carry more bombs, arrows, magic powder etc. from any of these cauldrons throughout the game (use magic powder on them)



- 1 – Mysterious Woods.
 2 – Death Mountains (west side).
 3 – South of world to the south and east of the screen is water, to east of screen there are bushes and a stair case but to get to the bushes you will have to do a running leap over some holes. After that just follow the cave.

enemies

Here's a top-tabulous guide to all the MAJOR baddies in the game:

- ☼ Bunyip: (found in Tail Cave and Turtle Rock) Jump over the spiked log, when pushed, then attack.
- ☼ Moldrum: (Tail Cave's guardian) hit his tail, but beware as he speeds up.
- ☼ Moblin: (found in Moblin's Cave) dodge his spears and his running attack. He can only be hurt when he is dazed, after hitting the wall.
- ☼ Cyclops: (found in Bottle Grotto, Eagle's Tower and Turtle Rock) dodge his bombs, and learn to recognise when he will throw. Attack cautiously.
- ☼ Clown Genie: (Bottle Grotto's guardian) dodge his fireballs; when he attacks inside his bottle, hit with the sword to stun him, then throw the bottle. When you break the bottle, just dodge and attack where safe.
- ☼ Bombworms: (found in Key Cavern, Face Shrine and Turtle Rock) invulnerable on the outside, therefore they must be fed (i.e. walk into) bombs.
- ☼ Vitreous (Key Cavern's guardian) charge a wall to shake him from the ceiling; hit him until he almost splits and then use a running attack. After

this, each time an eye is hit it will fly off then crashland; be ready to jump to avoid the earthquake.

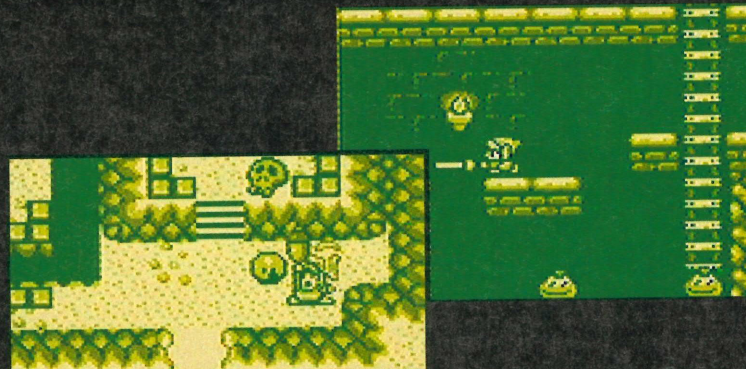
- ☼ Lanmola: (guards Angler's key in the Yarna Desert) very easy, but beware of shifting sands.
- ☼ Squid: (appears in Angler's Tunnel and Turtle Rock) avoid him on the straight, jumping over him if necessary, then attack when he reaches a corner.
- ☼ Angler: (in his tunnel) simply hack at his light, destroying any other fish and dodge rocks.
- ☼ Staflos Knight: (appears in Catfish's Maw) strike him until he collapses, then lay a bomb. He has excellent defence, so you may need several shots to hit him.
- ☼ Cyclops Spider: (appears in Catfish's Maw) when they stand still and quiver, move away; when they stand totally still, they are about to open their eyes. When they do this, they are vulnerable to the Hook Shot. Concentrate on one at a time.
- ☼ Hookfish: (Catfish Maw guardian) stay at the edge of the screen to avoid the spiked arm; hook the fish with the hook shot when he appears, then use the sword. If he breaks free of the wall, move away as it is an explosive decoy.
- ☼ Armos Knight: (South Shrine, guards Face key) use the bow if you have it, because the spinning attack must be used if you use the sword. Attack whenever he approaches.
- ☼ Hopper: (found in Eagle's Tower, Face Shrine and Turtle Rock) dodge the thrown ball, then pick it up and throw it at him.
- ☼ Face: (of the shrine) bomb his mouth, avoiding the various hazards.
- ☼ Staflo's bats: (Eagle's Tower) destroy them all

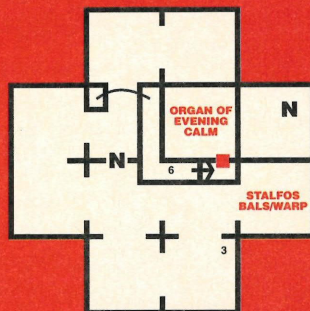
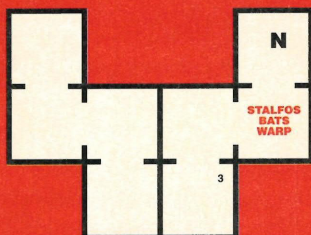
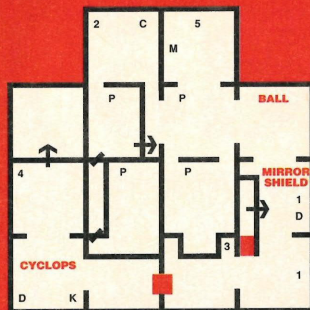
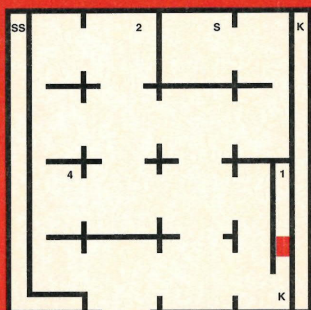
in one go, (i.e. before they all fly off) or they will return.

- ☼ Staflo's Eagle: (in it's tower) attack with the sword or the hook shot, unless it waits at the side and beats its wings; then get on the top of the ladder and use the hook shot repeatedly; this will protect you from feathers. A tough boss.
 - ☼ Turtle Rock: wake it with Song 3 and then simply use the sword.
 - ☼ Boxer: (Turtle Rock) use spinning attacks and avoid his dashing punches.
 - ☼ Fireball: (Turtle Rock guardian) use the fire rod repeatedly, avoiding lava splashes.
 - ☼ Nightmare: (final guardian, in Wind Fish's egg) for his first form, the blob, use magic powder when he lands. Then for his second form (Agahnim use the sword to deflect fireballs and jump four way shots. For his third form, moldrum, attack the tail. (He takes about 16 hits in this form). For his fourth form (Ganon) use spinning attacks, while jumping firebats. For his fifth form (homing beam) use a single spinning attack or a bomb.
- Finally, for his last form, jump the swinging arms every time they come round, and shoot him with the arrows when his eye is fully open. It's best to have Crazy Tracy's potion and know Manbo's Mambo to escape.

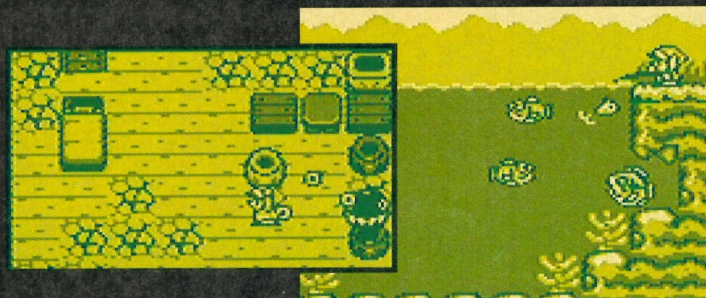
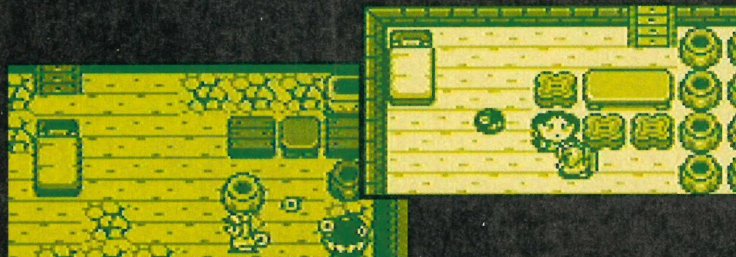
keys

- ☼ Tail Key: past Raccoon Tarin in the forest (use magic powder, or he warps you).
- ☼ Slime Key: retrieve the Golden Leaves, and enter Pothole Field from the secret passage in Richard's Villa; make your way to the owl





level 7



level 8



sentinel, and dig beneath your feet.

- ✪ Angler Key: defeat Lanmola in Yarna Desert.
- ✪ Face Key: defeat Armos Knight in the southern shrine.
- ✪ Bird Key: fly through the far eastern cave in Tal Tal Mountains with the flying rooster, over the round-the-corner gap.

puzzle locks

- Here are the most common ways of opening sealed routes, finding keys, etc.
- ✪ Defeat all the enemies in a room.
 - ✪ Defeat all the enemies in a room in a certain order (Bottle Grotto).
 - ✪ Stand on a switch.
 - ✪ Run into a Thwomp (only if spikeless).
 - ✪ Throw a pot or elephant statue at the door.
 - ✪ Move a block (or more commonly, move two blocks so that they touch each other).
 - ✪ Use an item, often the item found in that dungeon.
 - ✪ To defeat playing card creatures, freeze them all on the same symbol.
 - ✪ Throw two chess knights to both land upright.
 - ✪ Shoot an arrow at a statue.
 - ✪ "Fill all the holes with the rock that rolls".

secret seashells

- 1 – Within bushes in Mabe Village.
- 2 – Chest behind rock in Mysterious Forest.
- 3 – Go to Seashell Palace with 5 seashells.
- 4 – Go to Seashell Palace with 10 seashells.
- 5 – Behind a bombable wall in Tail Cave.
- 6 – Up a tree outside Tail Cave (need boots).
- 7 – Under lone bush on the same screen as

mermaid statue.

- 8 – Under a rock in the Yarna Desert.
- 9 – In a secret location in the cave near Martha's Bay (Bomb a wall, dig near owl outside).
- 10 – Under a rock in the fields of doughnut-like objects near that cave.
- 11 – In Richard's cave.
- 12 – Under one of the statues in the southern Face Shrine.
- 13 – In the cave near Kanalet Castle (you need the flying rooster).
- 14 – Under a bush near Seashell Palace, to the east.
- 15 – Dig in the bare patch between 4 grass squares, north of Key Cavern.
- 16 – Under a bush near Key Cavern.
- 17 – Dig under a bush south of the ghost's grave.
- 18 – Outside Face Shrine (alternative exit, in Rapid's Ride).
- 19 – Under a rock in the east of Tal Tal mountains.
- 20 – Bomb a wall by a patch of land in an otherwise wet cave room in Tal Tal Mountains.
- 21 – Charge a tree on the same screen as a telephone booth in Ukuku Prairie.
- 22 – In a chest in Eagle's Tower (see maps).
- 23 – Under a bush on an island near Martha's Bay.

You only need 20 seashells, and they may not all be included above, but although 3, 4 and 13 are only possible to get at certain times, you can still collect 20.

Action Replay Codes

If you're fortunate enough to own an Action Replay cart AND a copy of this game then perhaps you might like to try out a couple of the following codes:

- 01XX4CDB – Always have XX uses of magic powder
- 01XX4DDB – Always have XX bombs
- 010X4EDB – Always have level X sword
- 010749DB – Have all the songs
- 010X02DB – Always have Xth item (see later) in 1st place
- 010X03DB – Always have Xth item in 2nd place
- 010X04DB – Always have Xth item in 3rd place
- 01010CBD – Always have flippers
- 01010DBD – Always have potion
- 01XX0FDB – Always have XX seashells
- 01XX5EDB – Rupees (infinite)
- 0101CFDB – Always have Nightmare's Key

Items – Replace XX with 01 for sword, 02 for bombs, 03 for bracelet, 04 for shield, 05 for bow, 06 for Hook shot, 07 for Fire rod, 08 for boot, 09 for Ocarina, 0A for feather, 0B for Shovel, 0C for powder and 0D for boomerang.

Thanks to two hard working, and now, wealthier (not as wealthy as they'll have to split the prize) people who go by the names of Tom Barker and James Earl, for this rather neat solutionette to the best Game Boy game

Nintendo®

meet the boys

Jonathan Nash meets the people on the end of the phone in a completely unrehearsed spontaneous interview situation.

Mike, Shaun, Olly, Craig, Keith, Dan, Dylan, Jim, Marc and Justin. Not, as you may justifiably have thought, the real names of the New New Seekers, but Nintendo's Hotline Counsellors. This means they sit in a room, play games all day, and get paid outrageously large sums of money for taking calls from people stuck on games and laughing at them down the line. Well, actually they don't.

They listen, they make sympathetic noises and then they tell you what you should be doing, because they're really nice people. It's true about the outrageously large sums of money though. Let's give them a call.

ring, ring

Hotline: Hello, Nintendo Hotline.

GZ: Hello, we want to know about your tips. *(One civil action later.)*

GZ: Who would have guessed there would be a real person called Nintendo Hotline, eh? Ah well. *(Dials more carefully.)*

Hotline: Hello, real Nintendo Hotline.

GZ: Unrehearsed interview department, please. Hello? Yes, we'd like to know a few things. First of all, what kind of questions do you deal with?

Hotline: Mostly gaming probs, but a few

technical queries as well. And fashion tips. Not really.

GZ: Yes. Presumably you only tip Nintendo's titles? Or do you? Or what?

Hotline: What a particularly clumsy feedline.

GZ: Sorry, our professional straightbloke's at lunch.

Hotline: Anyway, no we don't. If the publishers provide us with the carts, then we'll offer help on them. But we don't tip import games though.

GZ: What if someone rings up and wants a cheat for a game, rather than just a tip? Do you send them away with a flea in their ear courtesy of Associated Ear-Fleaing Services, Wrexham's leading business? Or what?

Hotline: No, we'll give out cheats as well, but only if the caller's really desperate. Usually we advise them to check the mags, because they're the sort of people who ruin games by printing cheats.

GZ: Are you running down my mag, then? Yeah? Yeah? Yeah? I'll have Colin Culk on you, pal. Now, let's finish with a human interest story. What's the funniest thing that's ever happened to one of your Counsellor bods?

Hotline: Well, Olly once engineered this really elaborate practical joke. He used to work as a porter in a hospital, and he borrowed one of the newborn babies and took it home and raised it as his own child, naming it Jean-Paul. He never let it out of the house and was careful to speak only French to it. Then, when Jean-Paul was five, Olly came down one morning, opened his paper and started talking in English, feigning bewilderment as Jean-Paul tried tearfully to communicate.

GZ: What, really?

Hotline: No.

GZ: 'Bye.

Hotline: 'Bye.

top tips

What kind of a Hotline feature would this be without some Hotline tips, eh? A Hotline-tipless one, that's what kind. So with the aid of our very own just-this-minute-returned-from-lunch Joe Feedline, here are the five most-asked questions on each Ninty format. And the answers, natch.

snes

Joe: Are there any warps on *Out To Lunch*?

Hotline: Ooh, yes. On Switzerland level one, collect all seven ingredients and a warp will appear above the exit door.

Joe: Where's the hammer in *Zelda 3*?

Hotline: It's in the Palace of Darkness in the top left hand corner of the first floor. You have to dash over the collapsing bridge and turn left at the end. Once in the next room you can bomb a section of the right hand wall and there it is.

Joe: How do you complete level 8-3 of *Mario All Stars Lost Levels*?

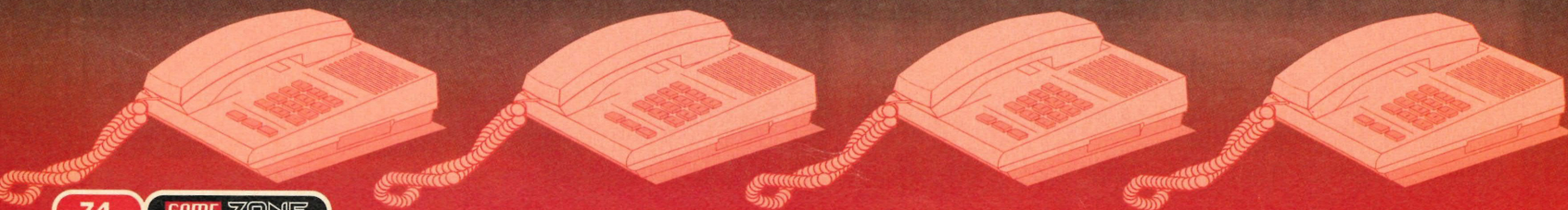
Hotline: Run along to the right and eventually you will come across a large gap with two weighted platforms that you can't reach. Jump up towards the end of the ledge and two invisible blocks will appear. *(Or not, as the case may be. Ed.)* Jump on these, and from there to the platforms and the flagpole.

Joe: Any cheats in *Battlemaniacs*? Eh? Eh?

Hotline: As you turn on the machine, hold down A and B before the title screen appears. Press start for five lives.

Joe: And one for *Super James Pond*? Oh, go on.

Hotline: Before you go through the first door, stretch up and you'll see five objects. Collect





Mario - the Lost Levels. Here's a tip.

them in the order cake, hammer, earth, apple and tap. Subtle, isn't it?

nes

Joe: How do I kill the hideous Sewer Boss in *Darkwing Duck*?

Hotline: Keep moving left and right and eventually the sewer monster will become vulnerable, normally as he sits in the centre of the screen. Shoot him and dodge the drops of water, then do it all over again

Joe: How do I pass the troll in *Shadowgate* for the second time?

Hotline: Cast the Humana spell on him. (You'll find it in the magician's room.)

Joe: On *Battletoads* and *Double Dragon*, how do I kill the people behind the windows?

Hotline: Pick up the dynamite and throw it while jumping in the air. It's a bit fiddly, so stick at it.

Joe: Is there a select cheat on *Little Nemo*?

Hotline: On the title screen press UP, SELECT, L, R, A, A, B and A for just such an option.

Joe: How do I get into the Sixth Palace in *Zelda 2: The Legend of Something or Other*?

Hotline: You must first pass the guardian south of Nabaru. Play the flute near him, go south through the valley and then turn east at the Graveyard. Go across the bridge into the woods,



Super James Pond is tipped, so here's *Crazy Sports*.



Out To Lunch. Here's a tip.

turn south-east and carry on until you get to the desert. Find the three rocks placed closely together. Stand in the gap in the middle and play the flute again. The Palace will then appear.

game boy

Joe: That bow on *Zelda: Link's Awakening* is a bit expensive, isn't it?

Hotline: Too right. So instead of paying for it, pick it up, run round the shopkeeper for a bit and then sprint for the door. If you're quick, you'll make it.

Joe: How do you take out the AT-AT walkers on *The Empire Strikes Back*?

Hotline: Use the snowspeeder and grappling hooks to destroy the first three, then crash the speeder next to the final one. Run underneath it to the middle and press UP. Climb the rope and use the lightsabre.

Joe: How do you kill the final boss in *Zen, Intergalactic Ninja*?

Hotline: Stand on the right platform and attack the line that holds the bubble as it goes past. When the boss causes acid rain, stand under one of the platforms until it has stopped. Then jump back on the platform and attack the bubble line again. When the boss fires smog, stand on the far right of the platform to avoid it, then attack the bubbles once more. To avoid the oil slick, just stay out of the way as the boss bounces. Finally, stand on the far left of the right hand platform to dodge the lava, and free the boy in the bubble to finish off the boss.

Joe: Tell me, tell me, are there any secret rooms in *Darkwing Duck*?

Hotline: In the sewer level, fall down the gap to the second section, hold on to the pipe on the left and shoot the chap on the right who's busily engaged in chopping down the ceiling. Fire your sucker gun to make a platform to reach the corridor in which he was standing. It leads to a one-up room. This is all tremendously difficult, by the way.

Joe: What is the last set of level codes for *Prince Of Persia*?



Zelda. Here's a tip. Oh, this all so predictable.

Hotline: Level ten: 81498054. Level eleven: 51798074. Level twelve-a: 41698064. And level twelve-b: 71198064.

Joe: Can you give me a couple of hints for *Final Fantasy Mystic Quest*?

Hotline: To get to the Medusa Cave, go to the bottom left oasis on the map. On this screen there should be two trees above the pond. Circle them in a continuous figure eight and the entrance should appear.

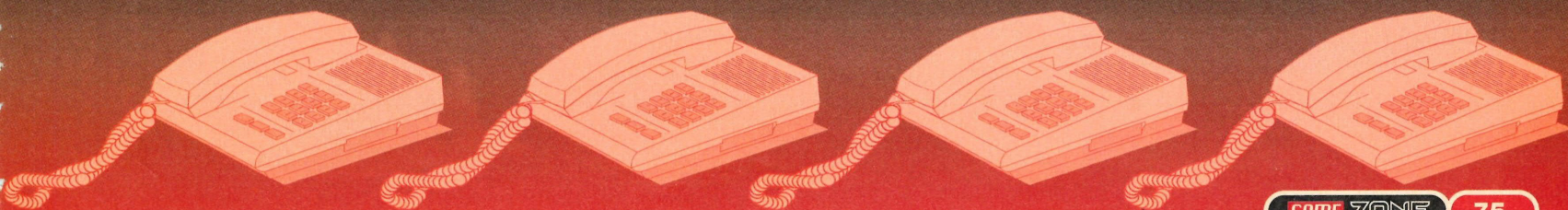
Also, a lot of people get stuck in the water palace switch room - turn the monster into a snowman and push him on to the switch above the bottom left one.

The hidden cave in the desert of crystal can be found by going to the very top right hand of the map and using the Nuke magic on the crystals.

Joe: Well thank you very terribly much indeed.

Nintendo®

The Nintendo Hotline is open from twelve noon to eight in the evening Mondays to Fridays, and from ten in the morning to three in the afternoon on weekends. It's closed on Bank Holidays. And that all-important number? 0703 652222. Calls charged at standard rates, so hurrah. And if you too want to be a Counsellor, brush up on your game skills, practise your telephone manner and check the local press for adverts.





the compleat historie of computre gaymes (part the first)



Old Japanese programmer he say, "Never forget you work within a context. Never forget you part of history. Never forget you create large corporation and hold world pursestrings tight as you can."

It's the history bit we're interested in. 'Professor' Patrick McCarthy whisks you away on a privileged tour through man's struggle to tame the beasts, confront the elements and kill small pictures of toadstools.



Zog and the Beast, the first ever beat 'em-up. Obviously Zog isn't doing too well in this screenshot, hohoho.



Seefoodkillcat, a life sim in which you had to feed yourself once every three weeks or die.

Obadiah Gitling, the famous two-tiered bed manufacturer, at a meeting with his workers in 1885 to announce the 75% reduction of their wages, was surprised to hear them mention the previous year's salary. "Last year is history," he said in his unpleasant Northern accent, "and history is bunk."

(Then again, on other occasions he also said, "Geography is bunk," "Latin is bunk," and even "Home Economics is bunk." He had a bit of a one-track mind, and it's no surprise that he eventually coined the phrase 'bunk bed.') Ah, Victorian values.

We don't agree with Victorian values: in our opinion, the ignorant underclasses (you), should learn just enough to get you a job in a prison library, so this month we've decided it's about time some of you got a bit of education inside you.

10,000 bc

The first computer game is invented: *Super Rock-Type*. Needless to say, it's a shoot-'em-up. The 'enemy sprites' consist of a number of bulges in a mammoth-skin, stretched and suspended across the cave, behind which the 'programmer' is hiding. The 'programmer' causes random bulges to appear in the mammoth-skin using various parts of his anatomy, and the gameplayer throws rocks at them.

Points are awarded for hitting lumps in various areas, with most points available for the very occasional and fast-disappearing 'mystery lump' in the centre of the skin. Gameplay was exciting and sound effects were very realistic, but few programmers survived long enough to reap much profit from the games, or if they did, were unable to produce the children necessary for a long life in the stone age.

stone-age shareware

The year 10,000 BC also saw the first recorded example of shareware. An extremely long-haired caveman introduced this revolutionary concept with the phrase, "See this rock? You can have a go if you want."

If you failed to deliver your shareware payment (in the form of llamas) then he'd come around to your cave and lay lots of heavy vibes on you or, failing that, stone you.



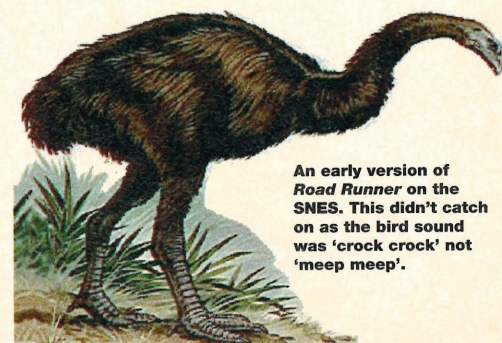
Home of software house Stonehenge Toolworks and the setting for their game *What's the Time?* which involved moving large rocks from Clwyd to Salisbury,

9,980 bc - the first driving game

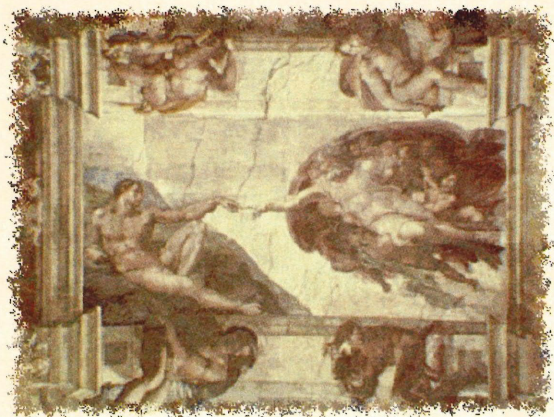
It wasn't long before an imaginative and talented programmer came up with the very first driving game - *F1 Rock*. Unfortunately it didn't catch on, gameplayers finding it difficult to 'get their heads round the concept,' due almost entirely to the fact that the first wheel had yet to be invented.

9,000 bc

Science moved far more slowly in those days, and it wasn't until 9,000 BC that the first portable games machine was invented, complete with its own addictive and challenging game, *Rocktris*. A small rock was thrown vertically into the air by the games player, who then attempted to control



An early version of *Road Runner* on the SNES. This didn't catch on as the bird sound was 'crock crock' not 'meep meep'.



its direction in flight by fiddling with two small pebbles. Points were scored according to the intricate patterns of lesions, bumps and bruises on the player's head.

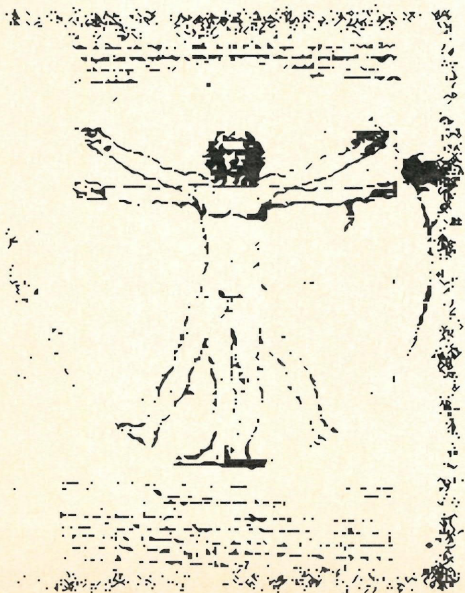
8,999 bc

The first fat caveboy is sighted. Complaints from parents flood in to high-ranking cave-folk, insisting that children are spending all their time playing computer games instead of learning how



Box artwork from Da Vinci's *Make My Video* CD featuring a young Madonna. Many complainants said that the editing was too jerky and the canvas kept tearing.

Not discouraged by this Da Vinci went on to produce *World In Action* the game, an arcade hit no less.



The world's first virtual reality room at the Sistine Chapel in Rome. Old 'Micky' Angelo didn't really think things through as you had to lie on your back to play.

to start fires, sharpen stones and skin cockroaches, and that they will be ill-prepared for life outside the cave as a result. Substance is given to the claims by the fact that the fat cave-boy is killed and eaten by a chicken.

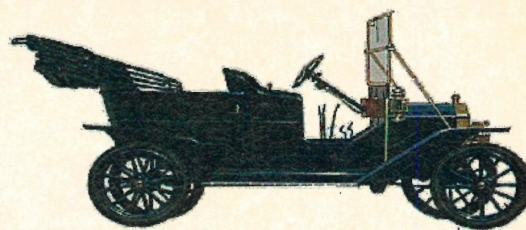
8,998 BC

The anti-games lobby steps up its campaign against violence in computer games. "Children are spending far too much time playing games in which they hack, smash and chop enemies to death," says leading caveperson and progenitor Victoria Pillick. "They should be spending much more of their time out in the real world, hacking, smashing and chopping enemies to death." The games industry is thrown into a slump for a number of years, until suddenly, in...

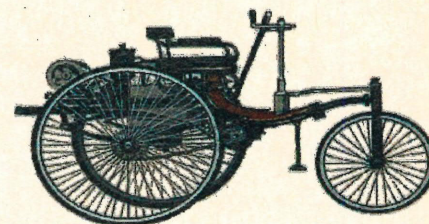
1250

...a Scottish philosopher and inventor, whose name we've forgotten, invents the first truly portable, proper games playing machine, the Gayme Boye.

Although brilliantly designed and manufactured, it is an unfortunate flop because, even though it is launched simultaneously with a fine array of available games, it runs on electricity, which has yet to be invented. This



The original *Rocky Roll Racing* involved driving Model T Fords around the streets of New York and firing handguns at people. Versions are still played today.



August 6, 1885 saw Mr Theodore Fatbast drive this very carriage to victory against a highly-trained hobbled cow.

does not stop his descendants suing Nintendo 742 years later.

later...

... in Renaissance Italy, a young Leonardo da Vinci invents the 32-bit games console and calls it *Il Thridio*, which is Italian for 'elaborate practical joke, perpetrated on a massive scale.' His house is stormed by the populace, until he throws the drawings away and goes back to sketching out helicopters.

That's about it for this month's brief and random dip into *Computre Historie*. Next time we visit, in another unstructured and almost totally useless accumulation of data we'll look at *Jesus*, the world's first RPG; the invention and proliferation of the several other 'god-games,' and *Viking Holidays*, the forerunner to *Splatterhouse*. ■

a legend speaks

Moving up to date, Ernest Dump is a legend in the industry, for it was he who invented the 'power-up,' without which most shoot 'em-ups would be remarkably similar.... what are we saying? That should read, without which most shoot 'em-ups would be even more remarkably similar. He popped into the office the other day and spoke to us candidly about some of his favourites.

"You know *Super Duck Foot*? You know where the duck's foot starts firing out sideways? I thought of that. First one to do it, I was. I called it *Sideways Shot*. It took me a while to think of a name for it. The naming's always the tricky bit.

"Course, it's been ripped off since.... And you know *Teenage Girl Huge Eyes Ridiculously Oversized Breasts*, the Japanese platform game? Well, the bit where you pick up the square with S on it, and you start firing faster - I thought of that. I was really stuck for a name for that one, so I got together with the company and we had a bit of a brainstorming session and ended up calling it *Speed Up*. I think it works as a name.

"One I was particularly pleased with was in *Massive Teacher Bra Super Third World*

Destroyo, where the teacher-shaped spaceship, right, gets this massive bra that waves about ahead of it and destroys the third world. That one's never been copied. Strangely, the company didn't like it.

They eventually brought it out as *Massive Teacher Pants Super Third World Destroyo* instead, and sacked me - well, we came to an agreement and I decided to pursue a career elsewhere. What? Well, actually I'm a dog-food taster at the moment...."

Ernest Dump is a turnip and lives in Weston-super-Mare with his milk bottle.





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geez!

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They're supposed to be publishing Jack the Ripper's diary, you know. And he wasn't a member of the Royal Family or a doctor or anything - he was just an ordinary bloke. So the diary will be blank except for his mum's birthday and a doodle of his cat. Hardly seems worth it if you ask me.

zico!

Dear Game Zone Mag
Greetings, I'm Lincoln Hirata from Brazil. I have 16 and I love this mag. Your mag is so great, that its greatness has spreaded through the whole world, even in Brazil. Actually, the reason which lead me writing for you, are some hints and tricks that I've discovered at my few days of vacation from school (30 day). I wait that the people of London like these hints. (What about the people in Hull? Ed).

MORTAL KOMBAT

Recently I bought this Super NES preview cartridge version, even knowing that the official one will appear soon. I started playing at the very easy level, when all of a sudden a green ninja appeared saying some enigmatics phrases like "Perfection is the key" or "Look at the moon". I was extremely curious about that phrase, when... the answers just appeared on my mind. There's only one background stage that pictures a moon, the Pit Stage. One part of the puzzle is solved, but what means "Perfection is the key"? Easy, you just have to get a double flawless victory on that stage. In my opinion, I prefer Scorpion, because of his assassin hook. But we can't forget one thing,

you must do the fatality on the Pit Stage. While I have your ears I must say that I liked the way Daniel Pemberton is - he appear to be a cool guy: and my sister too liked his way.

Lincoln Hirata, Sau Paulo

• I'm afraid both you and your sister are going to be extremely disappointed. I think. Still at least you're still in the World Cup. Also if you take a look at PG Tips you might encounter a strange feeling of Deja Vu. Ed.

ask and ye shall...

Dear Geez

Please could you buy me a car. Oh, and could you please also pay for my dad to have our house underpinned as there are some cracks in the walls, which seems to indicate subsidence of some description. Finally could you please pay for our whole family (five of us) to go on holiday while the house is being done... in fact could you arrange the flights and everything too? Somewhere in the far east would be nice. Three months in the Phillipines. Ta.
Peter Jones, Merstham, Surrey

higher purchase?

Dear Game Zone

Contrary to popular belief it IS legal to hire out Nintendo games. If you rent out two videos, the game can be given with them as a freebie. This classes the game as being lent rather than hired out, thereby getting round the law. You can 'borrow' more than one game, but this means you have to hire out loads of videos whilst only getting half the number of games. This may sound expensive, but in most cases it isn't because in my experience most of the shops that do this have certain videos that are only, say, one pound a night. So, if you want two games, you get the games and videos for only four quid.

Stephen Morris, Bexhill-on-Sea, East Sussex

• And if you were really on the ball you could sub-let the crap videos to stupid people for three quid a night and come out of the whole thing with one and a half times your original stake money. Do it frequently enough and you might eventually make enough profit to actually buy the Nintendo corporation - and then you'd get your games for free. Ed.

• I'd be delighted. And maybe I could even buy you your own private plane while I'm at it. Get back to me and let me know what sort of aircraft you'd prefer. Ed.

poets crooner

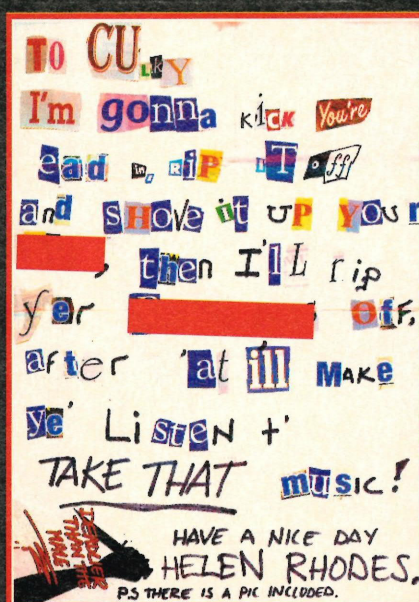
Dear Geez

Game Zone is the best,

Without a doubt it beats the rest, With great reviews, tips and letters, Obviously no one can better, So this letter I will write, Even though it's pretty trite, My first complaint is the price of games, But due to this I won't mention names, Nintendo are already billionaires, But the price of games are way beyond fair, Take for instance Star Fox/Wing, You might say it's due to this Super FX thing, It only costs around £15 to make a game, But to charge around £50... who shall we blame? Which brings me to another point yet, Which is the lightning speed of PAL... huh, I bet, Why is the speed so, so slow? Shouldn't we invent a lead to make it grow? Can you explain why it's only 50 Hz? Which brings me to another point... give games certs. If people always criticise the violence and the gore, Rate them for certain ages, and problems no more, Mario would be a U, Mortal Kombat 15, This would be the problem solved... see what I mean?

never mind the tolchocks

Okay, I tried, I really did. I stuck your letter in Culky's mailbag but he just brought it straight back to me again and said (in his inimitable way - you know how Colin Culk talks so use your imagination) that he didn't take letters from girls seriously, and that as far as he was concerned they'd be better off occupying themselves with ironing, practising makeup techniques, gossiping and going shopping. So what more can I add? Like I said, I gave it my best shot, so please don't shoot me: I'm only the messenger. Ed.



soled out



Ideal Christmas prezzies, wonderful stocking fillers and some naff stuff that just crept in.

hard zone

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soft zone

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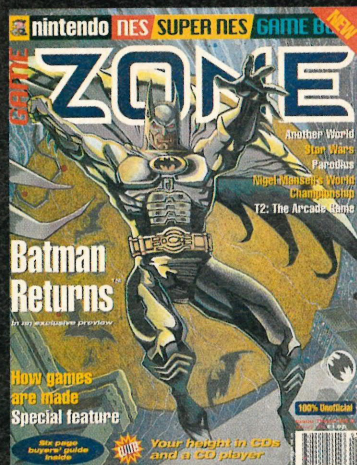
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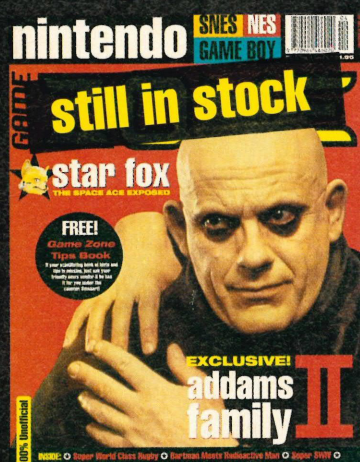
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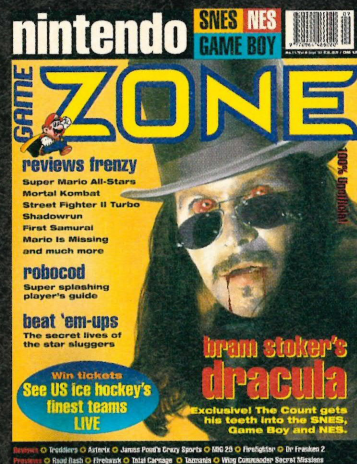
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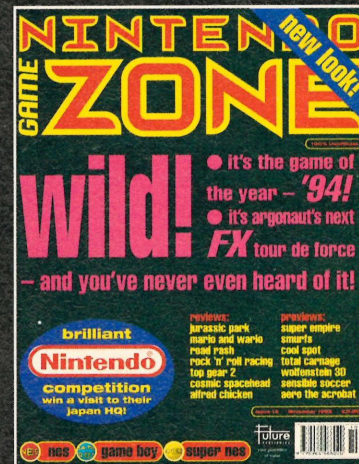
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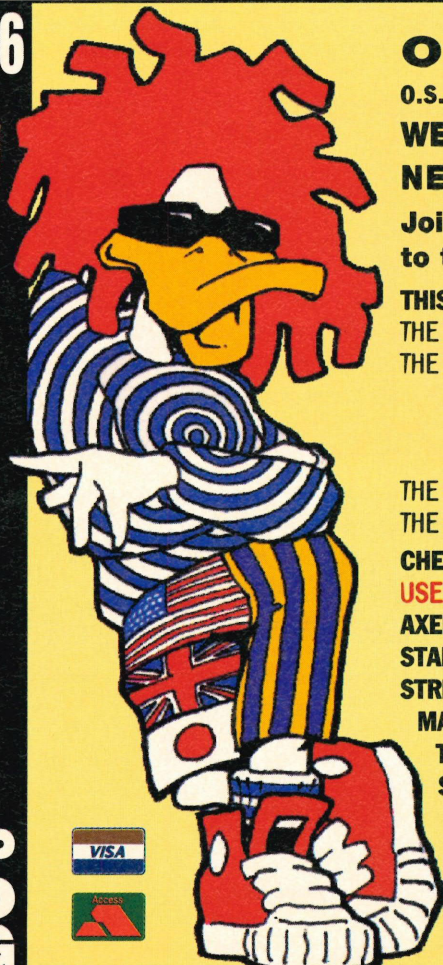
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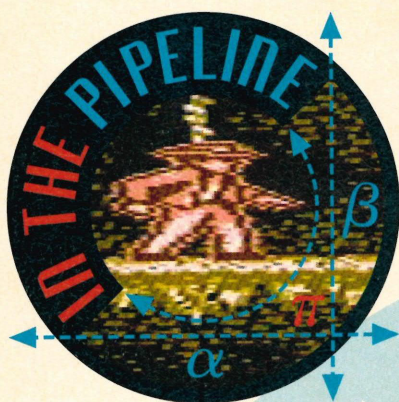
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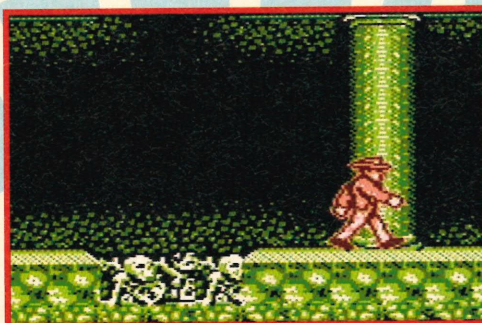


indiana jones

and the last crusade

Indiana Jones is a bristly hero with a famous hat, played by top actor Harrison Ford. Jonathan Nash once knew someone who claimed to have worn a hat, but it's a story we find hard to believe.

The key plot point of the Last Crusade film was Professor Henry Jones's being kidnapped by the Nazis. At this point, the cinema audience I was watching the movie with rioted, tearing up the seats and shouting "Use your explosive pen," and, "Where's the briefcase with the poison darts, then?" Serves me right for bluffing my way into a private screening for members of the Permanently Regarding Sean Connery As James Bond club I suppose, but there you go. *Indy* the game is extremely closely based on



"Well, if that's your attitude, I'm not playing any more," whined Indy as the dead people refused to join in.

the computer versions released by US Gold a while back, with loads of hat-clad leaping about and striking ruffians but hardly any close escapes (because you end up getting killed, it being a game and all). But seeing as how you couldn't just reproduce the original version without people getting a bit tetchy at having to buy exactly the same thing all over again, there



Fearing the wrath of the short-sleeved carpenter, Indy took refuge beneath the pier pilings.

are a few new levels and overall extra things. Let's have a look at them (but in a non-judgmental sort of way).

a few of the levels

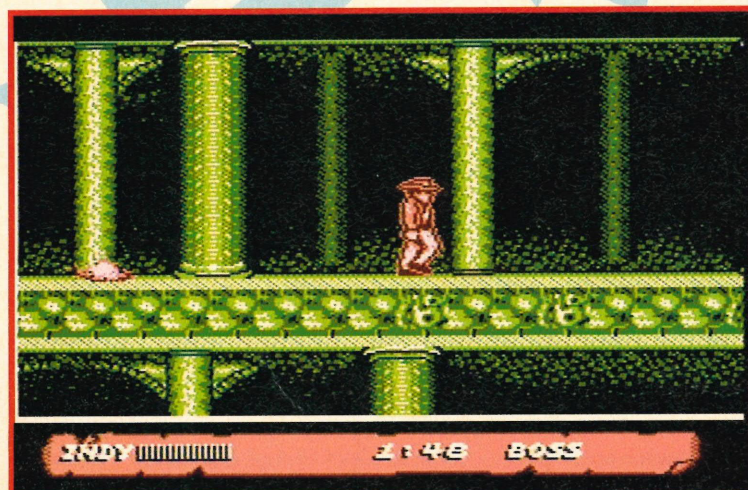
Indy on the Game Boy is exactly the same as *Indy* on the NES, except smaller and more black-



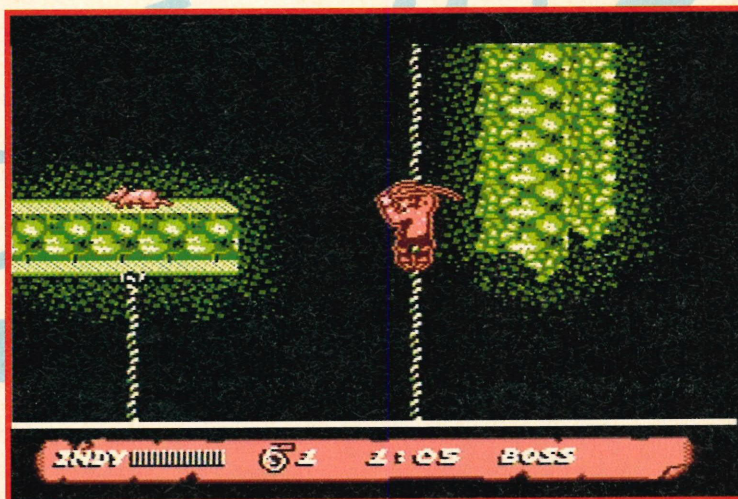
Caught in the Nazi spotlight, Indiana quickly constructed a rope and pulley system for no apparent reason.

some obviously false indiana jones films

- ✱ Indiana Jones and the Trip to the Shops.
- ✱ Indiana Jones and the Trip Back From the Shops.
- ✱ Indiana Jones Parks His Car.
- ✱ Indiana Jones Has a Night In.
- ✱ Indiana Jones Washes His Hat.
- ✱ Indy! (The musical.)
- ✱ Indiana Jones and the King's Pyramid. (He gets killed by a trap in the first five minutes.)



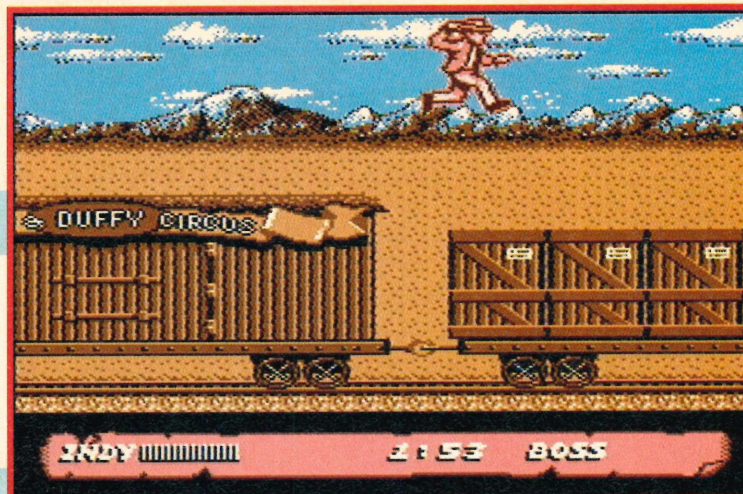
There are many interesting things to see on the way to the library.



"Ooooh, a mouse. Yow wow. Eeek. Shriek." And other 1950s dizzy blonde dialogue.



Indy, escaping on the train. (You just don't like me, do you? Ed.)



Duffy Circus? What kind of name is that? Sounds like a derogatory adjective to me.

and-white in a portable sort of way. The six levels take you through the film in typical style; ie, messing about with the plot a lot. The first sees you as Teenage Indy, nipping around a cave network in an effort to find the fabled Cross of Coronado (well, okay, you actually steal it from the herobloke who found it, but there you go). In true spooky cave network fashion, you need to find dodgy torches to dimly light the way. If only there was a group of people you could foolishly split up from, eh?

This and the next level are based on the movie's pre-credit sequence and deal with Teen Indy finding all the props and motivation and stuff that turn him into Familiarly Grizzled Indy. So after defeating the level one boss who stands in a mine and tears out supporting wooden beams and hurls them at you and then looks very silly as the roof collapses on his head or something, Indy comes across a whip. Instantly smitten by its sexy coils, he resolves to carry one around for the rest of his life (well, okay, we're probably making this bit up). And riding on the top of level two's speeding circus train, he stumbles across Carson Bedminster, a hatter who has fallen on hard times. Brushing him down and administering a stiff talking-to, Indy earns the once-master craftsman's respect, and for his pains is given Carson's toppest quality

fedora. (We're probably making this bit up as well.)

Level three onwards concern the game proper, so you don't have to worry about us making up anything else. No, really. Familiarly Grizzled Indy must construct a handy knight's shield to reveal the location of the Holy Grail (this being what you're really looking for, and not something called a Last Crusade, so why they didn't just call the film *Indiana Jones and the Holy Grail* I'll never know), while fending off rats and other catacomby hazards.

some more levels

By the fourth level, Sean Connery has been kidnapped. The fool. By quickly fashioning a disguise and posing as a brush salesman, Indy identifies the castle in which Sean's being held. This vertically-scrolling level sees him climbing the walls and collecting vital pages from Sean's diary on the way, a task made all the more difficult by the number of non-vital pages that fail to tell you where the Grail is hidden but go on about feeling really depressed because nobody understands him.

The freshly-rescued Sean reveals it's extremely important that level five takes place on a Zeppelin, so off you go. In the computer



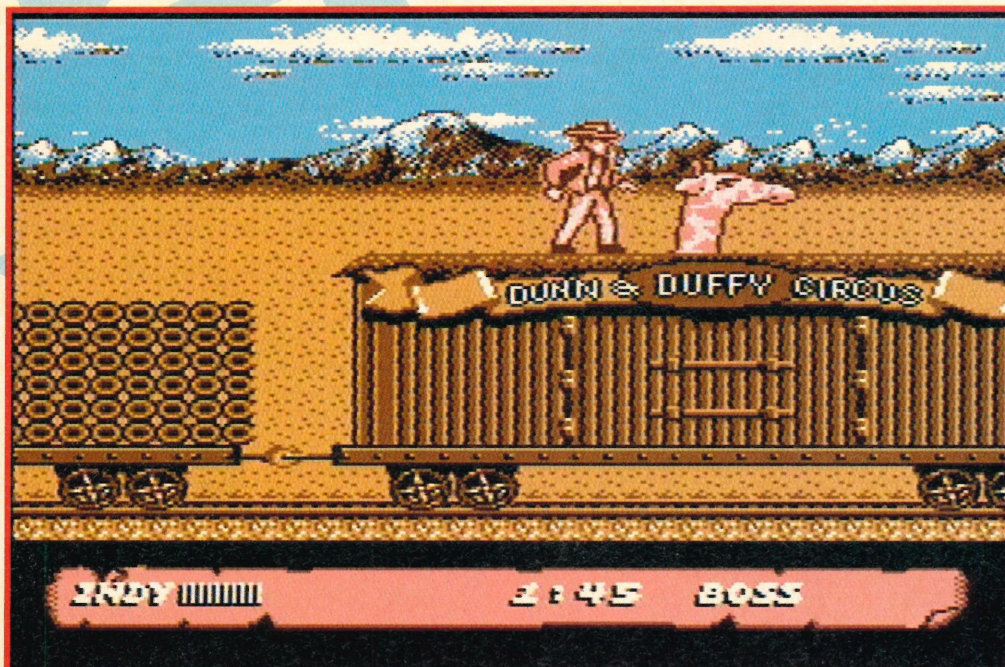
As the video shows, Indy was clearly guilty of physically abusing unarmed foetid corpses. Allegedly.

versions the screen wobbled to simulate the airship which afforded hours of amusement, so here's hoping Ubi Soft keep it in. The object is to reach an emergency biplane slung beneath the airship, because you didn't buy a ticket and the toilet's too small for both of you to hide in, or something. The guards evidently haven't seen *The Assassination Bureau* because they're shooting at you.

And, at last, the final level. Old Sean has jumped in front of the bullet meant for Kennedy and needs to quaff from the Holy Grail to avoid being dead. There are three tasks to complete before you get to see the Knight of the Holy Grail, who'll probably go and spoil everything by running away from an animation, singing the Camelot song and weighing a duck. Yes.

Computer version *Indy* was quite a bit of fun, with the smart touches (the dying torches, the wobbly airship and so on) and unusual locations lifting it out of the usual platformy rut. I certainly liked it a lot, and spent many a cold winter evening hunched over a hot Speccy, but that's another story entirely.

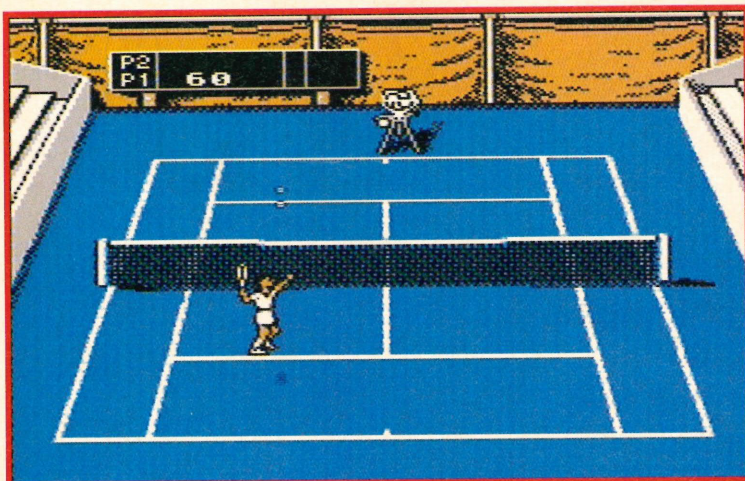
Seeing as how the Ninty carts are going to be the same game but with bits added, it's hard to see how they could fail. ("How could they fail?" "It's hard to see." Etc.) And Indy's always popular. Do you know they've offered Harrison Ford \$10 million to do a fourth film? He's seriously considering accepting. It'll probably be called *Indiana Jones and the Absurdly Large Salary*, or something. But anyway. ■



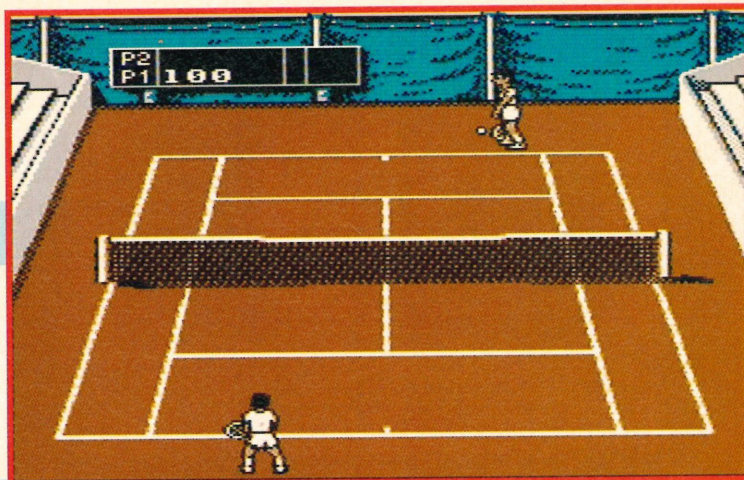
I've always wondered about this: how do they get the giraffes in the boxcar in the first place? Eh? Eh? (Pause.) Oh.

wot's indy box

Publisher: Ubi Soft Release: December
Price: abt (for variety)



The Automatic Billion Bubble Machine is supplied courtesy of Obscure Film Credits Ltd.



Go on my son, into the net. You can do it. Go on. Ha, fooled you: we're playing tennis.



Jimmy Connors Pro Tennis Tour

Hello, Isla St Clair here. *JC Tennis* will be out on the Game Boy as well. It's just *Jonathan Nash* lost the grabs. Chump.

Jimmy Connors is a bit of a tennisy star. According to this authoritatively blue piece of paper, he holds eight Grand Slam titles, 109 single titles, was ranked Number One for 159 weeks, has discovered a cure for the common cold and can bend both his legs behind his head. But that won't stop me from referring to him as Jimmy Conkers. Because I can.

Conkers has lent his name to a tennis game that apparently went over extremely well on the SNES, if the excitable quotes all over the box are anything to go by. (*At last I can travel the*

Underground without fear of contracting influenza - TB Falsename. That kind of thing.) Under the kindly and reassuringly French hand of Ubi Soft, the NES and Game Boy versions are shaping up to be just as good. (Or are they? Buy next month's issue, etc etc.)

Let's cast a cursory glance over the list of 8-bit features. Tournament or Training modes, three levels of difficulty, three court surfaces, one or two players, crafty passwords and "a remarkable control on the ball" (it says here). Does this mean the tennis balls conceal ingenious remotely controlled electronic devices

poised to seize control of the world's air traffic control computers? Probably not. But anyway. The option we rather liked the sound of was the Training mode, which bungs you opposite an automatic serving machine thing and hurls up to 300 balls at you. Two questions spring to mind. Are they served simultaneously? And who gets to pick them up afterwards? Perhaps that intellectual exercise forms the basis of a stimulating sub-game. Perhaps not.

another exclusive interview

Again securing an exclusive interview with the programmers (how do we do it, eh?) *Game Zone* discovered the original game was very different. "To start with, Jimmy Connors wasn't endorsing it," revealed Richard Boko. "Raymond Burr was. But we changed it when we realised that not only did he not play tennis, but he was dead." And the Game Boy Game Link option wasn't in the first version? "No, because that was released on the SNES."

Excitement mounted as Richard revealed the thinking behind the two player version. "You enter these matches, you see, and the winner takes the purse. And the overall winner is the richest player. It's sort of a metaphor for life." Actually, he didn't say anything of the kind. We made it all up. Again. Dear oh dear, why do we keep doing this? At least the richest player thing is true. Oh well. ☒



Jimmy Connors, SPECTRE's Number One, outlines his latest plan for world domination, the cad.

you cannot be facts

Out: November
Publisher: Ubi Soft
Price: tb, yes you guessed it, a

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The 3DO dream machine arrives

Trip Hawkins, The 3DO Company and Panasonic have defied their critics, launching the first 3DO multiplayer on October 4 as promised. But is it any good, and what of the UK launch next year?



So you want a 3DO?

There are already 3DO systems being bought on grey import. Companies including Hares Games, Dream Machines, Console Concepts, ACE and Krazy Kongs are handling the machine, although stocks are low.

Current going price for an NTSC machine will vary from £700 to £850 which Krazy Kongs are charging for specially ordered FZ-11.

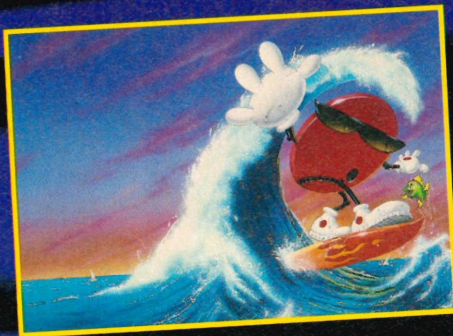
So far no-one has managed to pull a Scart signal off the machine, allowing it to play on PAL.

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ZELDA IV! LINK'S FIRST GB QUEST!

Yes, Link is back, and this time he's on the Game Boy! Is this his best quest yet? We've got the full story!

We also review the cute 'n' cuddly Mr Nutz on Super NES, the big 'n' scary Jurassic Park on Super NES, Game Boy and NES, the very squidgy Super Putty on Super NES, and bucketloads more games on all three Nintendo formats.

Plus, news of the future of video games: Nintendo team up with computer whizzkids Silicon Graphics to develop the next-generation console, the 64-bit Project Reality – the Mega CD is dead meat, mate!

And, as if that wasn't enough, get TOTAL issue 23 and you could win the trip of a lifetime to Japan, courtesy of Nintendo!

TOTAL: it's far and away the best!



Spider-Man and the X-Men: Arcade's Revenge

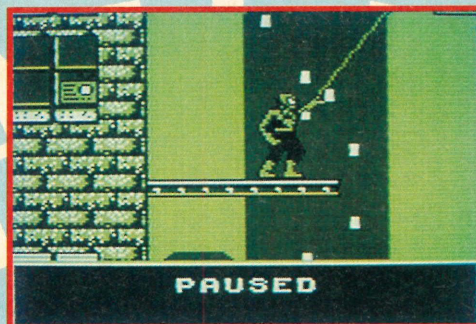


All Marvel superheroes have alliterative alter-egos. (It's in their contracts, apparently.) Not terribly interesting, but at least it provides a link opportunity for Jonathan Jash. Nash.

Does anybody remember the original Spider-Man cartoon? Not the 'And His Amazing Friends' one, with the icy bloke and the fiery woman and the astoundingly stupid aunt who continually failed to notice an entire crime-fighting organisation in the room downstairs, but the other one. Oh, look, it had a song, and the first verse had the line 'Is he strong? Listen bud -



Where do these people get their costumes? Is there a small, family-run shop that runs them up? Or what?



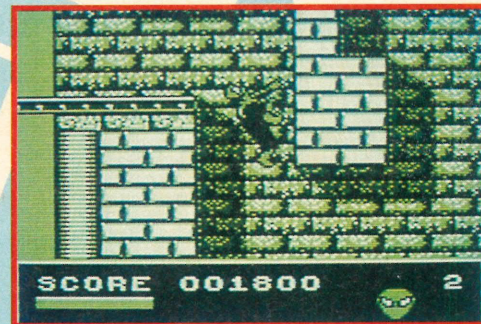
Well, personally I reckon that Spidey Doh is a far punchier name for the red-tighted bloke.

he's got radioactive blood.' Yes, that's the one. Anyway, in the titles, there's a bit where Spidey is trapped in a ring of fire. He escapes by using a web rope to climb out of the ring of fire. Except, he has to stand there for quite a while and think about it before the penny drops. Yes. Superheroes? Mental patients, more like.

just shoot them, you buffoon

Spider-Man and the X-Men, some superheroes, have been kidnapped by Arcade, a supervillain. Having the common sense of a light fitting, Arcade drops them all in his evil fairground and then sits back to wait for them to escape and defeat him in the last episode. Do these people get government grants?

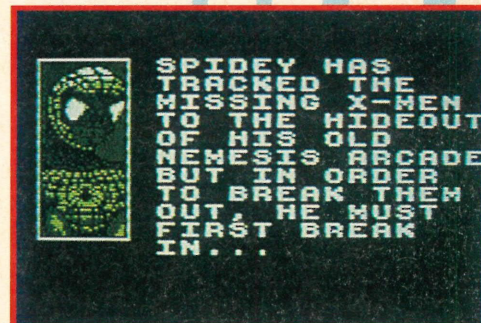
Anyway, as you can see, *Spidey Doh*, as we shall innocently call it due to the frightening number of trademark symbols scattered about the title, is a platform game. On different levels you play different members of the X-Men, using their powers in a clever and gimmicky way. The only problem is, I've no idea what they are. But I do know that the levels hold a variety of hazards, such as one that constantly scrolls, and you have to keep up with it or else get squashed against the ceiling. And how do I know this? Because *Spidey Doh* is a Game Boy conversion of a SNES game. Fairly well received by the public at large and nigh on ecstatically welcomed by Marvel fans, the game has taken an age to sidle across from the 16-bit



I mean, it would make the theme song a little more upbeat and interesting. You could dance to it.



'Spidey Doh, he's a superhero woh woh woh. He catches villains with his webby strands.'



'And they shoot out of his hands. He wears a mask and tights, and he gets in fights. Spidey... Doh... Doh.'

machine. Doubtless the gameplay has been tweaked, improved, polished up and generally messed around in a positive kind of way during the wait. And who could possibly resist the opportunity to play everyone's favourite wall-crawling tightbroke? Quite a lot of people I expect, but they're probably not Marvel fans, so their opinions can be safely discounted. Anyway, will our heroes escape from Arcade's deadly playground? Can Spidey save the day? Will there be a *Reservoir Dogs* 2? All these questions and more will be answered in next month's review. Er, true believers. ■

make a superhero

Bored with the usual run of superheroes? Use the Geezer Instant-o-Hero table to create your own. Choose one from each column and make millions from the merchandising deals.

Superhero	Origin	Superpowers
Captain Fishcake	Rebuilt by mad scientist	Projecting laser beams from teeth
The Pipecleaner	Won a competition	Hugely overdeveloped breasts
Top Hat	Genetic mutant	Dangerous phone manner
Aggro	Read a Post Office pamphlet	Can hop thirty feet into the air
The Gherkin	Knocked down by bus	Convincing hairpiece
Bad Taste	Bitten by radioactive spider	Leukaemia

smash stats

Out: December Price: £24.99
Publisher: Acclaim

aladdin



In a terrifying non-hype scenario Capcom's latest Disney licence, *Aladdin*, arrived without the usual media feeding frenzy. Trenton Webb will soon put a stop (or should that be start?) to all that in a frenzy of superlatives. Well come on now its his job isn't it, and what a great, fantastic, excellent job it is.

Have you noticed how really important things kind of crop up when you're least expecting them. Just when you're lighting that cigarette you are suddenly overwhelmed by the smell of gas? That just when you're about to buy that house you spot a sign next door advertising an old plutonium mine? Just when you're hacking round a blind bend at 90 mph one of those 18 wheel trucks appears on your side of the road. Life's like that. So is *Aladdin*.

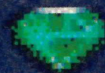
Now everybody and their grandmother's best friend's niece knew that this one was going to be big, but somehow it had been mentally sidelined – like the movie – to a late UK release years after America. Then, out of the blue, some bods from Nintendo drop in unexpected like and says "Well, we've got *Aladdin* if you want a look". Is the Pope Catholic? Do bears... well, yeah they do 'it' in the woods.

Aladdin was destined to be a bit special because it brought together Capcom and Disney. Now both have done this kind of thing before. Capcom churn out the mildly impressive game from time to time and Disney have this reputation for gob-smacking animated features.

If you've seen the movie you're in for what looks like being the best ever celluloid to silicon conversion. If you haven't seen the movie, then you're a sad cultureless individual and should



Aladdin foils the evil archers by hiding underneath a block.



The shiny red jewels add an element of danger, being impossible to get to.



The squirly lava of doom huris the baggy trousered philanderer skywards.



Don't worry it's not a trick question, though it had me foxed for a good few minutes.

shamble down to your local fleapit right now. So what if it's a kids film? Grab a family toddler and take them. Claim that you're going to see it for Robin Williams as the genie. Look, just go and see it okay?

Meanwhile back at the ranch, or to be more precise the bazaar found at the very beginning of the game, things are hotting up. That scampish rogue Aladdin is running through the market stealing apples and knocking people cold. (Now call me a cynical old has-been, but if he did this today then most politicians would want to have him locked up, castrated, and then have his gizzard torn apart by rabid wolves because he didn't have a regular job).

And so like any good hero, he's wanted by the police to help with their enquires.

So Aladdin's on the run like. Now most normal blokes would just keep running in a straight line, legging it along the high street but not our Alad. He has to show off, probably to impress his monkey mate, by swinging on every pole, handspringing off of every post and climbing up every balcony – adding breaking and entering to his rap sheet. Escaping the clutches of the, well, just about everybody young Aladdin is gets up to

his usual girl getting, lamp finding, escaping from prison, running over sheets of lava, flying magic carpets down molten caves, hopping through genie land. You know the kind of stuff. You don't? Why not just look at the pictures fool? You get the idea? Gad, some people...

The actions themselves aren't what's most impressive, but the anim's and they way they've been blended into the game. The lad can swing like a trapeze artist and then spin off to collect bonuses in a truly chair leaning manner. The joypad gets thrown about as you try to ease the boy higher up. Everything just looks right. The smart pics convey the feeling of both motion and the

film (I can say things like this you see because being a highly paid, influential Journo, Disney invited me to a special showing back in July, nah) perfectly.

So Aladdin's a platform leapy thing, but don't hold that against it – it does look to be a very good platform leapy thing. Particularly in the leaping stages it looks to be a real bast. The jumps look stupidly far, and the platform ledges incredibly high. Yet in the brief time we had to play on it, the fact that Aladdin can hang on by

his fingernails revealed itself to be more than a cute characterisation. If the Lad can manage to swipe with his hands at a platform be it ahead or above him, there's a chance he'll hang on and then pull himself up. All rather neat and massively playable I think you'll agree. In fact the only real question Aladdin may have to answer are its legs. Not Aladdin's legs they're fine and tastefully clad in distressed pyjama bottoms, but that the game may just be a little bit easy. But then, we were after all only playing selected levels.

see that nintendo?

How did we get a cheat version so soon? Ah well, did I tell you that it was our mates from Nintendo who brought it round? Yeah, we're big buddies with all the dead important Nintendo types! Yeah I met the UK boss the other day, and you know that Yamauchi bloke, well we use the same airport, and the one who invented Mario I saw a picture of him once...■

bazaar facts

Out: December Price: tba
Publisher: Capcom

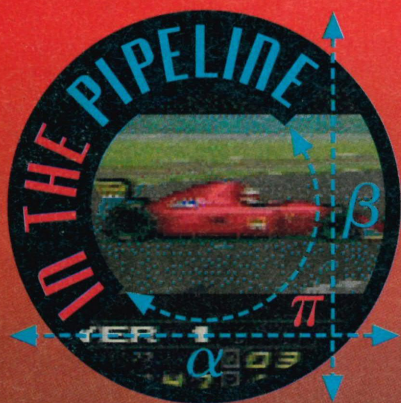
“ you know that Yamauchi bloke, well we use the same airport, and the one who invented Mario I saw a picture of him once... ”



The floating toilet cisterns aid Aladdin in his quest to reach sanity. Or is that sanitary?

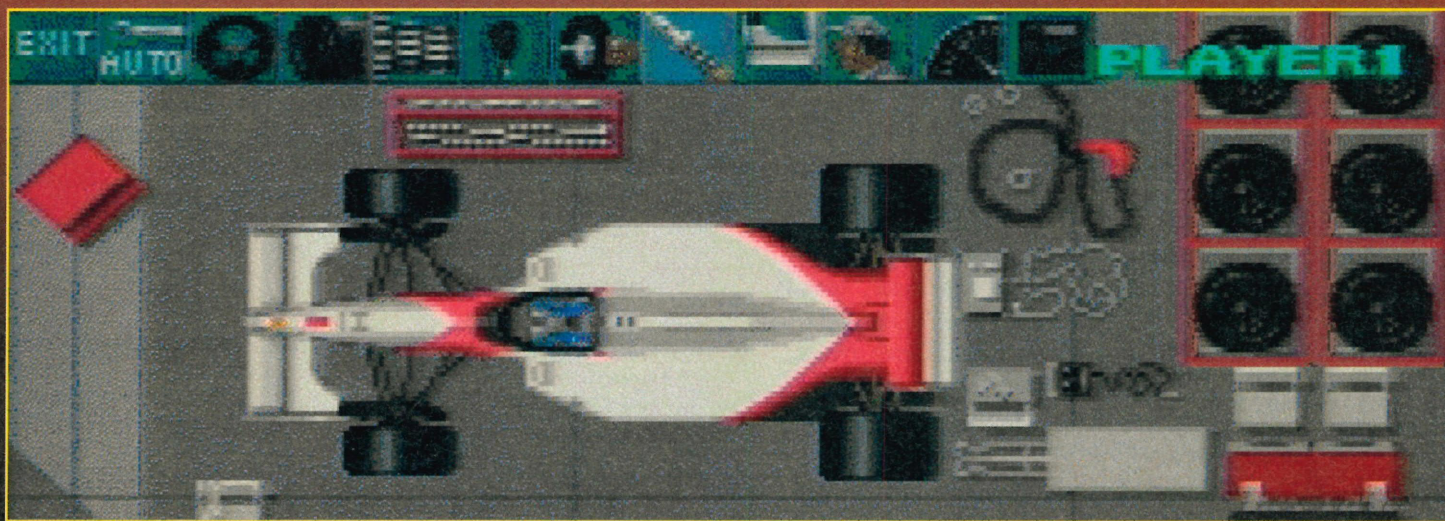


It's the genie as played by a manic Bernard Bresslaw with a wispy beard.



F1 Pole Position

Jonathan Nash is exactly the sort of person to wonder what 'formula one' makes. A tasty soup perhaps, or a wonder skin cleanser? But we love him anyway.



What does 'pole position' mean, eh? It's a term meaning 'first on the grid,' but what's the pole got to do with it? Trained Geezers deliberated the question for ages, before we finally gave in and looked it up in the dictionary. So what does the phrase mean? Look it up yourself, you slacker.

Whatever else *F1* turns out to be, this being a preview and all, it's certainly not *Rocky Roll Racing*. Heat-seeking missiles and proximity mines notwithstanding, the depth of *F1* makes

Rocky Roll Racing look as much like a car racing game as, say, a cucumber looks like Deryck Guyler. Computer bods may remember the game as *Human Grand Prix*, so called because, er, there are lots of people in it: to wit, the entire grand prix racing line-up. Now, at last, you can play your fave Formula One driver without all the attendant dangers of crashing at high speed or accepting huge sums of money. Hurrah.

Pay attention, because things are going to get complicated. Since *F1* is available on both SNES and Game Boy formats, there are bits specific to

each version. But obviously they're not going to be three entirely different games, so we'll also have to cover things in general.

make a hat

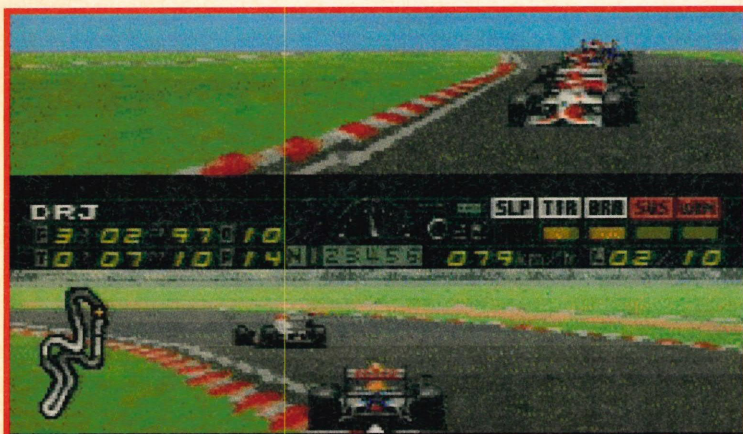
You may want to supply yourself with an authentic GZ thinking hat at this point, so here's how to make one. Carefully tear out the facing page, and smartly fold it in two lengthways. Fold in the ends diagonally so you get a nice straight line across the bottom of the paper. Now turn this up to make a rim, making sure to fold the



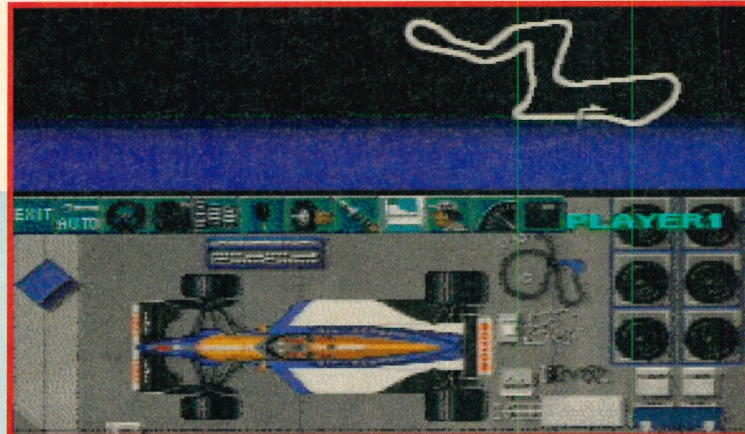
What better way to pass the finish line than in the wrong direction? How we laughed.



I was boiling down the main lane burning jekyls by the mil (etc).



Clunk-click, every trip. And don't catch fire and drive into the crowd.



It's the Airfix kit from hell.

turns outwards so you get that ever so vital hole bit in the middle. All that remains is to fold the pointy edges around the main section to hold the whole thing in place, and to insert your head. Congratulations, you are now wearing your authentic GZ thinking hat and are fully equipped to handle the complexities of *F1*. Remove your hat, unfold it and replace it in the magazine because it's the second page of the preview. Still, we had fun making it didn't we?

F1 has three game settings: Battle, Training and Grand Prix. (Sadly, Battle doesn't appear to involve any guns – it's more of a head-to-head race against the driver of your choice.) After plumping for your option, you get the chance to customise your car. Slightly more exhaustive than most racers, this process involves more icons than your average religion. Everything from type of tyres to type of pit crew is catered for, including one mysterious button labelled 'Auto,' which, when clicked upon, produces the box 'Auto feature okay,' before disappearing. Oooo. (About the only thing you can't do is change the colour of your car, which is a potentially apocalyptic oversight and one we fervently hope will be corrected by the time of the game's release.) One car ordered, all that remains is to choose your racing circuit, since, yes, every one of the world's major tracks is represented. What a frightening level of detail. Then, at last, the flag drops, and they're off on another way-out Wacky Race. Or something.



Rip is going the wrong way! Ah, Rocky Roll.

the specific bits

As you might expect, the SNES version takes place courtesy of the wonders of Mode 7. The track spins and scrolls at a fabulous rate, and you can pull off all sorts of tricks. An almost accidental feature of *Human Grand Prix* was the ability to drive round the track in entirely the wrong direction, and this proved so popular with players that the programmers made damn sure it went into the console versions. Picture Blofeld stroking a white cat and murmuring, "Delightful," and you've got an idea of how silkily attractive this feature is. Mmmmmmmmmmmmm.

On a more legitimate note, the hardware scaling lends the game a terrific atmosphere. Race up to a hairpin bend in last place, and you'll see the rest of the pack just across the way, zooming past in the opposite direction. With a single player the top half of the screen acts as your rear-view mirror, so you can wave gaily at world-class drivers as you pass or, more realistically, smile wanly as they roar up to lap you. Again. Two-player mode is a different affair as, er, you both smile wanly etc etc. Oh well.

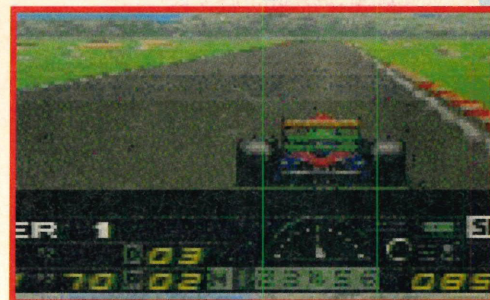
The Game Boy version packs in pretty much all of the SNES game. In fact, hunting feverishly through the hastily-photocopied advance instructions, we were hard put to discover anything missing. Still, you've got to cover yourself. One thing that's set in concrete – and a huge advantage over the SNES version – is that Game Boy *F1* has a four (four! Four!) player option. One thing this proves is that the Four-Way Game Link does indeed exist, so I think we can chalk that up as a success for *Game Zone's* tough investigative journalism and looking at the illustration on page eight skills.

an ending bit

Blimey, what an informative preview. Sorry, but it's in our contracts to do one every now and again. No doubt the reviews will be reassuringly hopeless, but in the meantime there are just a few more facts to present. *F1*, it has to be said, looks utterly marvellous. The sense of freedom as you stagger in fright from seeing your



Sadly, walls stop you tearing across country.



A clear road ahead. Because you're miles behind. Yock.

opponents pass by the other way on a bend, causing you to scream off the track at high speed backwards is unmatched by any other racing game. But this is, after all, only a preview. Before Ubi Soft start quoting bits on their ads in huge lettering and with lots of added exclamation marks and my name misspelt, the versions we saw were unfinished. There were problems still lurking in the code, most notable being the horribly over-sensitive controls. Sliding all over the place, we were. Tch. Nope, you'll just have to wait for next issue when we present the definitive reviews. (The reassuringly hopeless bit was only a joke. We're dead factual in reviews, we are. No, really.) ■

carfax

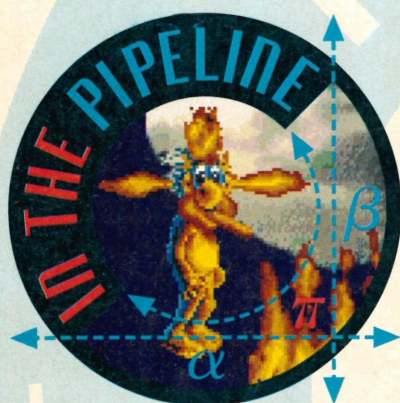
Publisher: Ubi Soft Release: December
Price: £25ish (Game Boy) £45ish (SNES)



Fay Wray eat yer heart out, the Humans got there first.



Conclusive proof that dinosaurs and man not only co-existed, but co-operated too.



the humans

Kurt Vonnegut argues that humans are driven by highly powerful but highly glitchy machines to look, discover and resolve stuff we didn't even need to know.

Humans, coming soon on the SNES is the ideal game to test this out, but as the preview's written by Trenton Webb, don't expect any of Mr V's wit or style.

Us humans are a funny bunch. I mean, we've risen from squiddy amoebas that float around in the ocean, then through the all important fish-growing-legs bit, we also hung around in the trees for a while, straightened our spines, learned to talk, discovered fire and eventually reached the pinnacle of evolution with the invention of the Fuzz-Away. Not all that bad going really, for a few fluke strands of DNA.

what a piece of work is a man

Humans is a snapshot of our evolutionary past that will soon take SNES owners back to mankind's most vulnerable hour. Humanity is on the cusp, we've just become smart enough to wear the outsides of dead animals to keep our outside bits warm, but not smart enough to set up shopping malls, television stations or an integrated banking system.

The humans of the game you see, are what's known as dim, Homo Sap's in every sense. No fireside conversations about dialectic reality reflecting recent developments in the field of quantum mechanics here. Oh no missus, here you'd be lucky to get two ughs and a grunt. These guys have to be told everything.

Taking on the role of god-U-Like, your mission is to mollycoddle the hairless apes through a series of platform puzzles. They're struggling to work out the various properties of such complex



Luckily the Human's formation standing team were at the top of their game.



Not having seen *Jurassic Park* Mr Human keeps moving in front of the T Rex.



The happy couple hadn't realised the problems of scale.



Exhaustive testing proved the fragility of nasal cartilage.



Roll a rock and crush a crumbly!



There's no point wearing a mask, we know you're really a bipedal homo-sap.



Erm, didn't Dino used to do this in *The Flintstones*? - A Copyright Lawyer.

machines as spears, wheels and fire. Now this may not seem that much of a challenge - as one may presume you know perfectly well how to use these - but in *Humans* the challenge is to use them correctly in their prehistoric environment.

hume sweet hume

The humans aren't even a tribe but more of a procession. They hang around in a group,

waiting for some outside force to give them an order. Once they're told exactly what to do, they troll off, regardless of any kind of danger to their person and keep doing it until they are told to stop - or they die in a horribly Darwin-esque manner.

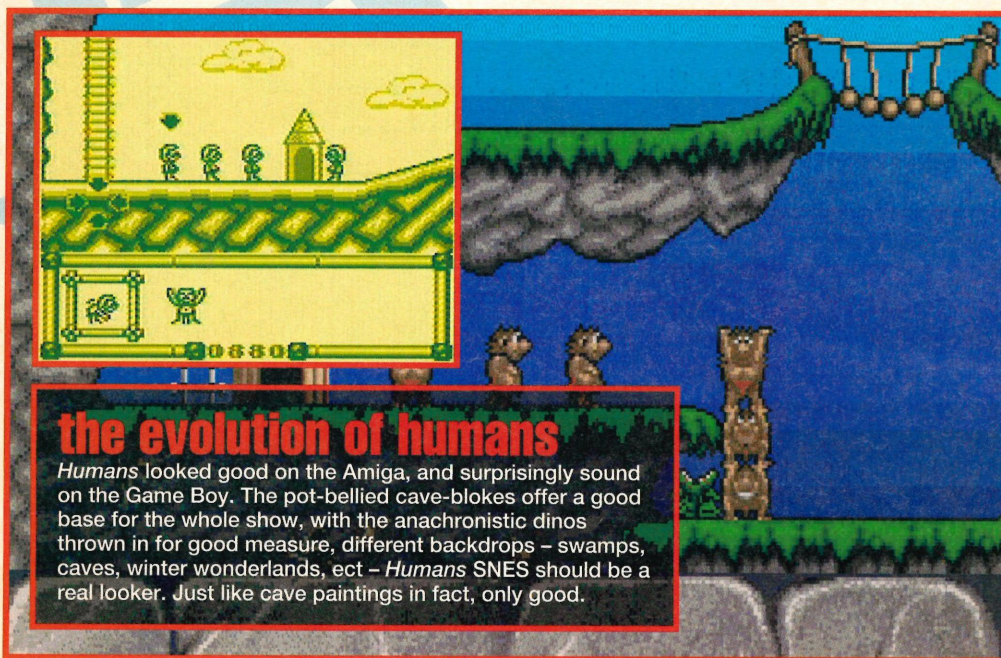
The instructions they understand are pretty simple, but when combined, they give the game its playing power. Without tools the humes are limited to walking, running and climbing on each

other in a sexually dubious manner; shove something in their paws though and they will brandish, use and throw things with the best of them.

the pointed stick

The first level for instance will pitch the clueless ones (you do begin to wonder just who gave them the idea to crawl out of the primordial swamp a few million years back) into a search for a spear. This involves crawling and climbing together so they can reach the ledge on which this ready invented item sits. Once gathered, later levels involve learning the many potential properties of said 'pointed stick'. Sometimes it has to be brandished to fend off dinosaurs (which makes you wonder how come the lizards are fully aware of the spear's 'weapon-like' qualities when its 'inventors' obviously aren't) and even used as a pole for the useful vaulting of gaps.

You'll find yourself spending most of your time running around the on-screen map desperately trying to stop the humes hurting themselves and others, as well as encouraging them to reach new heights of civilisation. With a *Lemmings*-like feel, only featuring larger character sprites, it is a test of both forward planning and fine control. ■



the evolution of humans

Humans looked good on the Amiga, and surprisingly sound on the Game Boy. The pot-bellied cave-blokes offer a good base for the whole show, with the anachronistic dinos thrown in for good measure, different backdrops - swamps, caves, winter wonderlands, ect - *Humans* SNES should be a real looker. Just like cave paintings in fact, only good.

gamerolpology

Out: Dec '93/January '94
Publisher: GameTek Price: tba

Game Zone 15 next month

what's best?
the force
arabian magic
or virtual reality

December sees Aladdin vs Darth Vader vs Lawnmower Man in the ultimate film licence showdown. The best movie conversions the SNES has ever seen go head to head to head in **Game Zone 15**, on sale 9 December.



Can you afford to miss out on our massive news section, reviews, previews, exclusive chats with programmers, show reports, *Jurassic Park* tips, cheat codes, playing guides and in-depth *In The Pipeline* previews? I thought not. Reserve your copy... ..like now!

the ultimate games guide

Every February Game Zone rewards the software industry. In an Oscar-like way we've always dished out gongs to the best games of the previous year, both in individual fields (like graphics, sound) and the one that combined all the best bits to be, erm, the best I suppose. 1993 is going to be different. Now you get to take part.

Scope out the form below. We want to know what it is that you've been playing to death this year, the games you thought got the best out of your machine. That's not all though because we're a nosey bunch here at

Game Zone. Now the SNES has been around for a full year the games are finally flooding in, as they have been for years on the Game Boy and NES. So we're trying to find out not only what the best game you played last year was, but also what the best game you've ever played on any Nintendo ever. It's a tall order, but heck, we want to try. Besides, for your trouble there are some free subscriptions up for grabs.

If you have lots and lots of different favourites on different formats then photocopy the form and fill 'er out again.

game zone awards 1993



best shoot 'em-up	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best beat 'em-up	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best sports sim	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best driving/racing game	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best arcade/platform game	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best rpg/adventure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best sound effects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best graphics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best software publisher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best peripheral	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best overall game of 1993	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
and finally the worst game of 1993	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

game zone all time greats



best shoot 'em-up	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best beat 'em-up	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best sports sim	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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best peripheral	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
best overall game ever	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
and finally the worst game ever	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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Game Zone Awards, 30 Monmouth Street, Bath, Avon BA1 2BW,
by the end of the year. Happy polling.

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Duck + cover! It's time to meet the Daffiest Duck in the Looniverse in the guise of Duck Dodgers in the 24 1/2 century — fearless space crusader and generally outrageous Superbeing.

Nothing can stand in his way — not even Marvin the Martian and his fiendish army of Instant Martians (just add water.)

What a relief that the galaxy can rest at night secure in the knowledge that Duck Dodgers (and his ruggedly handsome sidekick Porky Pig) race from planet to planet in courageous defence of all Loon-kind — and they're not scared to ruffle a few feathers in the process!



MARVIN THE MARTIAN



DAFFY DUCK



H9



INSTANT MARTIAN

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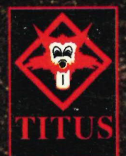
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